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THE

POETICAL WORKS

OF

JOHN MILTON.

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THE

POETICAL WORKS

OF

JOHN MILTON,

WITH NOTES OF VARIOUS AUTHORS.

TO WHICH ARE ADDED ILLUSTRATIONS,

AND

SOME ACCOUNT OF

THE LIFE AND WRITINGS OF MILTON,

BY THE REV. HENRY J. TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, &c.

THE SECOND EDITION, WITH CONSIDERABLE ADDITIONS,

AND WITH

A VERBAL INDEX TO THE WHOLE OF MILTON'S POETRY.

IN SEVEN VOLUMES.

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CONTENTS

OF THE SIXTH VOLUME.

	Page
Preliminary Notes on Lycidas; Mr. King	3
St. Michael's Mount	7
LYCIDAS	13
Various Readings of Lycidas from the Cambridge Manuſcript	60
Preliminary Notes on L'Allegro and Il Penſeroſo	65
L'ALLEGRO	75
IL PENSEROSO	107
Preliminary Notes on Arcades; Harefield	147
Counteſs of Derby	148
Marſton's Manuſcript Maſk	151
ARCADES	157
Various Readings of Arcades from the Cambridge Manuſcript	174
Preliminary Notes on Comus; Lawes's Dedication	177
Sir Henry Wotton's Letter to Milton	179
Some Account of Ludlow Caſtle	187
——— of the Earls of Bridgewater	195
——— of Henry Lawes	206
Origin of Comus	221
COMUS	237
Various Readings of Comus from the Cambridge Manuſcript	413

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CONTENTS.

	Page
Various Readings of Comus from the Duke of Bridgewater's Manuſcript	426
Preliminary Obſervations on the Sonnets	437
Henry Conſtable's Manuſcript Sonnets	439
Mr. Stillingfleet's Manuſcript Sonnet	441
SONNETS, viz.	
I. To the Nightingale	445
II. Donna leggiadra, &c.	447
III. Qual in colle aſpro, &c.	448
CANZONE. Ridonſi, &c.	450
IV. Diodati, &c.	451
V. Per certo i bei, &c.	453
VI. Giovane piano, &c.	455
VII. On his being arrived to the age of twenty-three	456
VIII. When the aſſault was intended to the City	458
IX. To a virtuous young Lady	460
X. To the Lady Margaret Ley	462
XI. On the Detraction which followed on my writing certain Treatiſes	463
XII. On the ſame	466
XIII. To Mr. H. Lawes on his Airs	468
XIV. On the religious memory of Mrs. Catherine Thomſon	471
XV. To the Lord General Fairfax	473
XVI. To the Lord General Cromwell	476
XVII. To Sir Henry Vane the younger	480
XVIII. On the Maſſacre in Piemont	482

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CONTENTS.

		Page
XIX.	On his Blindneſs - - - - -	485
XX.	To Mr. Lawrence - - - -	487
XXI.	To Cyriack Skinner - - - -	490
XXII.	To the ſame - - - - - -	492
XXIII.	On his deceaſed Wife - - - -	496
	Sonnets of Petrarch and Camöens - -	498
	Various Readings of the Sonnets from the Cambridge Manuſcript - - -	500

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LYCIDAS

A

MONODY.

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PRELIMINARY NOTES

ON

LYCIDAS.

Mr. *Edward King.*

THIS poem firſt appeared in a Cambridge Collection of verſes on the Death of Mr. *Edward King*, fellow of Chriſt's College, printed at Cambridge in a thin quarto, 1638. It conſiſts of three Greek, nineteen Latin, and thirteen Engliſh, poems. The three Greek are written by William Iveſon, John Pots, and Henry More, the great Platonick theologiſt, and then or ſoon afterwards a fellow of Chriſt's College. The nineteen Latin are by Anonymous, N. Felton, R. Maſon, John Pullen, Joſeph Pearſon, R. Browne, J. B., Charles Maſon, —— Coke, Stephen Anſtie, Joſeph Hoper, R. C., Thomas Farnaby (Mr. King's Schoolmaſter, but not the celebrated rhetorician), Henry King (Mr. Edward King's brother), John Hayward (chancellor and canon reſidentiary of Lincoln), M. Honeywood who has two copies, William Brearley, Chriſtopher Bainbrigg, and R. Widdrington. The thirteen Engliſh, by Henry King abovementioned, J. Beaumont, Anonymous, John Cleveland the Poet, William More, William Hall, Samſon Briggs, Iſaac Olivier, J. H., C. B., K. Brown, T. Norton, and our author JOHN MILTON, whoſe Monody, entitled *Lycidas*, and ſubſcribed with his initials only, ſtands laſt in the Collection. J. H.'s copy is inſcribed, "To the deceaſed's virtuous Siſter, the Ladie Margaret Loder." She here appears to have lived near Saint Chad's church at Litchfield, and to have excelled in painting. Cleveland's copy is very witty. But the two concluding lines are hyperboles of wit.

——— "Our teares ſhall ſeem the Iriſh ſeas,
"We floating Iſlands, living Hebrides."

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The contributors were not all of Chriſt's College. The Greek and Latin pieces have this title, which indeed ſerves for the title to the book, "Juſta EDOVARDO KING naufrago ab Amicis mœrentibus amoris et μνίας χάριν. *Si recte calculum ponas, ubique naufragium eſt.* Petron. Arb. CANTABRIGIÆ, Apud Thomam Buck et Rogerum Daniel, celeberrimæ Academiæ typographos. 1638." The Engliſh are thus entitled, "Obſequies to the memorie of Mr. Edward King, Anno Dom. 1638. Printed by Th. Buck and R. Daniel, printers to the Vniverſitie of Cambridge. 1638." To the whole is prefixed a proſe inſcriptive panegyrick on Mr. *King*, containing ſhort notices of his life, family, character, connections, and deplorable cataſtrophe. This I ſuſpect to have been compoſed either by Milton or Henry More, who perhaps were two the moſt able maſters in Latinity which the college could then produce.

Peck examined this firſt edition of *Lycidas*, which he borrowed of Baker the antiquary, very ſuperficially. And all that Milton's laſt editor, the learned biſhop of Briſtol, knew about it, is apparently taken from Peck.

Peck is of opinion, that Milton's poem is placed laſt in this Cambridge Collection, on account of his ſuppoſed quarrel with Chriſt's college. A much more probable and obvious reaſon may be aſſigned. Without entering at preſent into the ſtory of Milton's diſpute with his college, I ſhall only juſt obſerve, that, when he wrote *Lycidas*, he had quitted the univerſity about five years, and that he now reſided with his father and mother at Horton in Buckinghamſhire. He therefore did not write of courſe on this occaſion: he was ſolicited by thoſe, whom he had left behind at Chriſt's college, to aſſiſt, and who certainly could never intend to diſgrace what they had aſked as a favour. In a collection of this ſort, the laſt is the place of honour. The college here availed itſelf of Milton's well-known abilities. And if we ſuppoſe that Milton's compoſition was a voluntary contribution of friendſhip ſent from the country, its ſuperiour merit could not but meet with due diſtinction.

Edward King, the ſubject of this Monody, was the ſon of ſir John King, knight, ſecretary for Ireland, under queen Elizabeth, James the firſt, and Charles the firſt. He was ſailing from Cheſter to Ireland, on a viſit to his friends and relations in that country: Theſe were, his brother ſir Robert King, knight; and

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his ſiſters, Anne wife of ſir George Caulfield, Lord Clermont, and Margaret, abovementioned, wife of ſir George Loder, Chief Juſtice of Ireland; Edward King, biſhop of Elphin, by whom he was baptized; and William Chappel, then Dean of Caſhel, and Provoſt of Dublin College, who had been his tutor at Chriſt's college, Cambridge, and was afterwards biſhop of Cork and Roſs, and in this Paſtoral is probably the ſame perſon that is ſtyled *old Damoetas*, v. 36. When, in calm weather, not far from the Engliſh coaſt, the ſhip, a very crazy veſſel, *a fatal and perfidious bark*, ſtruck on a rock, and ſuddenly ſunk to the bottom with all that were on board, *not one* eſcaping, Aug. 10, 1637. *King* was now only twenty-five years old. He was perhaps a native of Ireland.

At Cambridge, he was diſtinguiſhed for his piety, and proficiency in polite literature. He has no inelegant copy of Latin iambicks prefixed to a Latin Comedy called *Senile Odium*, acted at Queen's College Cambridge, by the youth of that ſociety, and written by P. Hauſted, Cantab. 1633. 12mo. From which I ſelect theſe lines, as containing a judicious ſatire on the falſe taſte, and the cuſtomary mechanical or unnatural expedients, of the drama that then ſubſiſted.

" Non hic cothurni ſanguine inſonti rubent,
" Nec flagra Megæræ ferrea horrendum intonant;
" Noverca nulla ſævior Erebo furit;
" Venena nulla, præter illa dulcia
" Amoris; atque his vim abſtulere noxiam
" Caſti lepores, innocua feſtivitas,
" Nativa ſuavitas, proba elegantia, &c."

He alſo appears with credit in the Cambridge Publick Verſes of his time. He has a copy of Latin iambicks, in the *Anthologia* on the King's Recovery, Cantab. 1632. 4to. p. 43. Of Latin elegiacks, in the *Genethliacum Acad. Cantabrig.* Ibid. 1631. 4to. p. 39. Of Latin iambicks in *Rex Redux*, Ibid. 1633. 4to. p. 14. See alſo ΣΥΝΩΔΙΑ, from Cambridge, Ibid. 1637. 4to. Signat. C. 3. I will not ſay how far theſe performances juſtify Milton's panegyrick on his friend's poetry, v. 9.

" Who would not ſing for *Lycidas*? He knew
" Himſelf to ſing, and build the lofty rhyme."

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This poem, as appears by the Trinity manuſcript, was written in November, 1637, when Milton was not quite twenty-nine years old. T. WARTON.

In the Latin poetical paraphraſe of *Lycidas* by William Hog, (the tranſlator alſo of *Paradiſe Loſt*,) dated 1694, there is an Engliſh addreſs to the reader; giving a brief account of the ſubject of the poem. It is there ſaid, that "*ſome* eſcaped in the boat, and great endeavours were uſed in that great conſternation to get Mr. *King* into the boat, which did not prevail. So he and all with him were drowned, except thoſe only that eſcaped in the boat." And yet, in the monumental inſcription prefixed to the Collection of Verſes on Mr. *King's* death, it is related, "Navi in ſcopulum allisâ, et rimis ex ictu fatiſcente, dum alii vectores *vitæ mortalis fruſtrà ſatagerent*, immortalem anhelans, in genua provolutus oranſque, unà cum navigio ab aquis abſorptus, animam Deo reddidit."

Mr. Warton has mentioned, that, among Archbiſhop Sancroft's tranſcripts of poetry made by him at Cambridge, now in the Bodleian Library, there is a poem on Mr. *King*, not in the publiſhed collection, written by Mr. Booth of Corpus Chriſti. I have a copy of this tranſcript, which, in point of hyperbolical wit, appears to equal even Cleveland's curious verſes on this occaſion. To the poem is ſubjoined an Epitaph, "engraved upon the rocks:

"Heere lies the love of gentle hearts,
"The cabinet of all the artes.
"Heere lies Gramar, out of which
"Mute fiſhes learn their parts of ſpeech.
"Heere lies Rhetorick all undone,
"Which makes the ſeas more fluent runne.
"And heere Philoſophy was drown'd,
"Which makes the ſeas farre more profound, &c."

It concludes with this quaint couplet:

"Thus whilſt poore breathing mortalls weepe,
"The wit, and mirth, lies in the deepe."

Dr. Newton has obſerved that *Lycidas* is with great judgement made of the paſtoral kind, as both Mr. *King* and Milton had been deſigned for holy orders and the paſtoral care, which gives a peculiar propriety to ſeveral paſſages in it. TODD.

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Mount St. Michael,

or *The Viſion of the guarded Mount*, v. 161.

The whole of the following paſſage in *Lycidas*, has never yet been explained or underſtood:

——— "The fable of Bellerus old,
"Where the great Viſion of the guarded Mount
"Looks toward Namancos and Bayona's hold;
"Look homeward, Angel, now, and melt with ruth."

That part of the coaſt of Cornwall called the *Land's End*, with its neighbourhood, is here intended, in which is the promontory of *Bellerium*, ſo named from Bellerus a Corniſh giant. And we are told by Camden, that this is the only part of our iſland that looks directly towards Spain. So alſo Drayton, *Polyolb.* S. xxiii. vol. iii. p. 1107.

"Then Cornwall creepeth out into the weſterne maine,
"As, lying in her eye, ſhe pointed ſtill at Spaine."

And Oroſius, "The ſecond angle or point of Spain forms a cape, where Brigantia, a city of Galicia, rears a moſt lofty watch-tower, of admirable conſtruction, in full view of Britain." *Hiſt.* L. i. c. ii. fol. v. a. edit. Pariſ. 1524. fol. Carew ſays of this ſituation, "Saint Michael's Mount looketh ſo aloft, that it brooketh no concurrent." p. 154. ut infr. But what is the meaning of "The great Viſion of the guarded Mount?" And of the line immediately following, "Look homeward, Angel, now, and melt with ruth?" I flatter myſelf I have diſcovered Milton's original and leading idea.

Not far from the Land's End in Cornwall, is a moſt romantick projection of rock, called *Saint Michael's Mount*, into a harbour called *Mount's-Bay*. It gradually riſes from a broad baſis into a very ſteep and narrow, but craggy, elevation. Towards the ſea, the declivity is almoſt perpendicular. At low water it is acceſſible by land: and not many years ago, it was entirely joined with the preſent ſhore, between which and the *Mount*,

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there is a rock called *Chapel-rock*. Tradition, or rather ſuperſtition, reports, that it was anciently connected by a large tract of land, full of churches, with the iſles of Scilly. On the ſummit of *Saint Michael's Mount* a monaſtery was founded before the time of Edward the Confeſſor, now a ſeat of Sir John Saint Aubyn. The church, refectory, and many of the apartments, ſtill remain. With this monaſtery was incorporated a ſtrong fortreſs, regularly garriſoned: and in a Patent of Henry the fourth, dated 1403, the monaſtery itſelf, which was ordered to be repaired, is ſtyled *Fortalitium*. Rym. *Fœd.* viii. 102, 340, 341. A ſtone-lantern, in one of the angles of the Tower of the church, is called *Saint Michael's Chair*. But this is not the original *Saint Michael's Chair*. We are told by Carew, in his *Survey of Cornwall*, " A little without the Caſtle [this fortreſs], there is a bad [dangerous] Seat in a craggy place, called Saint Michael's Chaire, ſomewhat daungerous for acceſſe, and therefore holy for the adventure." Edit. 1602. p. 154. We learn from Caxton's *Golden Legende*, under the hiſtory of the Angel *Michael*, that " Th' apparacyon of this angell is manyfold. The fyrſt is when he appeared in mount of Gargan, &c." Edit. 1493. fol. cclxxxii. a. William of Worceſtre, who wrote his travels over England about 1490, ſays, in deſcribing *Saint Michael's Mount*, there was an " Apparicio Sancti Michaelis in monte Tumba antea vocato *Le Hore Rok in the wodd*." ITINERAR. edit. Cantab. 1778. p. 102. The *Hoar Rock in the Wood* is this Mount or *Rock* of Saint Michael, anciently covered with thick wood, as we learn from Drayton and Carew. There is ſtill a tradition, that a Viſion of Saint Michael ſeated on this crag, or Saint Michael's *chair*, appeared to ſome hermits: and that this circumſtance occaſioned the foundation of the monaſtery dedicated to Saint Michael. And hence this place was long renowned for its ſanctity, and the object of frequent pilgrimages. Carew quotes ſome old rhymes much to our purpoſe, p. 154. ut ſupr.

" Who knows not Mighel's Mount and Chaire,
" The pilgrim's holy vaunt."

Nor ſhould it be forgot, that this monaſtery was a cell to another on a Saint Michael's Mount in Normandy, where alſo was a Viſion of Saint Michael.

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But to apply what has been ſaid to Milton. This *great Viſion* is the famous Apparition of Saint Michael, whom he with much ſublimity of imagination ſuppoſes to be ſtill throned on this lofty crag of *Saint Michael's Mount* in Cornwall, looking towards the Spaniſh coaſt. The *guarded Mount* on which this great Viſion appeared, is ſimply the *fortified* Mount, implying the fortreſs above-mentioned. And let us obſerve, that *Mount* is the peculiar appropriated appellation of this promontory. So in Daniel's *Panegyricke on the King*, ſt. 19. "From Dover to *the Mount*." With the ſenſe and meaning of the line in queſtion, is immediately connected that of the third line next following, which here I now for the firſt time exhibit properly pointed.

"Look homeward, Angel, now, and melt with ruth."

Here is an apoſtrophe to the Angel Michael, whom we have juſt ſeen ſeated on the guarded Mount. "O Angel, look no longer *ſeaward* to Namancos and Bayona's hold: rather turn your eyes to another object. Look *homeward* or *landward*, look towards your *own coaſt now*, and view with pity the corpſe of the ſhipwrecked Lycidas floating thither." But I will exhibit the three lines together which form the context. Lycidas was loſt on the ſeas near the coaſt,

"Where the great Viſion of the guarded Mount
"Looks toward Namancos and Bayona's hold;
"Look homeward, Angel, now, and melt with ruth."

The great Viſion and the Angel are the ſame thing: and the verb *look* in both the two laſt verſes has the ſame reference. The poet could not mean to ſhift the *application* of *look*, within two lines. Moreover, if in the words *Look homeward, Angel, now*—the addreſs is to Lycidas, a violent, and too ſudden, an apoſtrophe takes place; for in the very next line Lycidas is diſtantly called THE *hapleſs youth*. To ſay nothing, that this new *angel* is a *hapleſs* youth, and to be *wafted by dolphins*. See Note on v. 177.

Thyer ſeems to ſuppoſe, that the meaning of the laſt line is, "You, O Lycidas, now an angel, *look down* from heaven, &c." But how can this be ſaid to *look homeward*? And why is the ſhipwrecked perſon to *melt with ruth*? That meaning is certainly much helped by placing a full point after *ſurmiſe*, v. 153. But a ſemicolon there, as we have ſeen, is the point of the firſt

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edition: and to ſhew how greatly ſuch a punctuation aſcertains or illuſtrates our preſent interpretation, I will take the paragraph a few lines higher, with a ſhort analyſis. "Let every flower be ſtrewed on the hearſe where Lycidas lies, ſo to flatter ourſelves for a moment with the notion that his corpſe is preſent; and this, (ah me!) while the ſeas are wafting it here and there, whether beyond the Hebrides, or near the ſhores of Cornwall, &c." T. WARTON.

The Apparition of St. Michael is ſaid to have appeared on the top of this rock, where the monaſtery was afterwards built. A ſimilar tradition is related of Mount St. Michael in Normandy, which alſo greatly reſembles the Corniſh mount in the romantickneſs of its ſituation: The tradition is, that St. Michael appeared to St. Aubert biſhop of Avranches, about the year 708, and ordered him to build a church upon this rock; which he did. See *Some Account of the Alien Priories*, 1779.—The lofty crag, on which St. Michael is throned by the poet, has been lately deſcribed with an elegance and minuteneſs which will highly gratify the reader: "A narrow ſtone ſtair-caſe in one of the angles leads to the top of the tower. The proſpect hence is of ſo grand a kind as to defy deſcription, and is perhaps as ſtriking as any that can occur to *mortal eye*, at the ſame height. The immenſe extent of ſea, which it exhibits, raiſes the moſt ſublime emotions; the waves of the Britiſh, Iriſh, and Atlantic ſeas all roll within the compaſs of the ſight, and the union of the two latter is interrupted only by the bold eminences about the Land's-end. More under the feet Penzance is diſtinctly ſeen—the ſcaffolding of the famous Wherry-mine—and the hills eaſtward of the bay uniting into a long rocky ridge." Maton's *Obſervations on the Nat. Hiſtory, picturesque Scenery, and Antiquities of the Weſtern Counties*, 1797.

Beſides the poetical citation from Carew relating to St. Michael's Mount, (which by the way are not mentioned as a *quotation of old rhymes*, as Mr. Warton would inſinuate, in the preceding note; but are probably the compoſition of Carew;) the notice of this romantick place by Spenſer muſt not be omitted. *Shep. Cal.* July, ver. 41.

"St. Michels Mount who does not know,
"That wardes the Weſterne coaſt?"

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The late Mr. Headley, in his elegant Specimens of our old Poetry, conſiders this as the earlieſt introduction of the place into Engliſh verſe. Fitzgeffry, in his poetical *Life of Drake*, 1596, juſt notices " Saint Michaels promontorie toppe." St. Michael's Mount has been lately celebrated, in a poem of real taſte and genius, by the Rev. W. L. Bowles: from which I will extract the beautiful alluſion to *Lycidas*.

" Yet, muſing much on wild tradition's lore,
" And many a phantom tale, believ'd of yore,
" Chiefly remembering *the ſweet ſong* (whoſe ſtrain
" Shall never die) *of him who wept in vain*
" *For his lov'd Lycidas*, in the wide ſea
" Whelm'd, when he cried, great Angel, unto thee,
" The fabled ſcene of thy renown we trace,
" And hail with thronging thoughts thy hallow'd reſting-
" place!" TODD.

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LYCIDAS.

In this MONODY, *the author bewails a learned friend, unfortunately drowned in his paſſage from Cheſter on the Iriſh ſeas,* 1637. *And by occaſion foretells the ruin of our corrupted clergy, then in their highth.*

YET once more, O ye laurels, and once more
Ye myrtles brown, with ivy never-ſere,

Ver. 1. *Yet once more,* &c.] The beſt poets imperceptibly adopt phraſes and formularies from the writings of their contemporaries or immediate predeceſſours. An Elegy on the death of the celebrated Counteſs of Pembroke, ſir Philip Sidney's ſiſter, begins thus: "Yet once againe, my Muſe." See *Songes and Sonnettes of Vncertain Auctours,* added to Surrey's and Wyat's Poems, edit. Tottell, fol. 85. It is a remark of Peck, which has been ſilently adopted by doctor Newton, that this exordium, *Yet once more,* has an alluſion to ſome of Milton's former poems on ſimilar occaſions, ſuch as, *On the Death of a fair Infant, Epitaph on the Marchioneſs of Wincheſter,* &c. But why ſhould it have a reſtrictive reference, why a retroſpect to his elegiack pieces in particular? It has a reference to his poetical compoſitions in general, or rather to his laſt poem which was *Comus.* He would ſay, "I am again, in the midſt of other ſtudies, unexpectedly and unwillingly called back to poetry, again compelled to write verſes, in conſequence of the recent diſaſtrous loſs of my ſhipwrecked friend, &c." Neither are the plants here mentioned, as ſome have ſuſpected, appropriated to elegy. They are ſymbolical of general poetry. Theocritus, in an Epigram, i. 3, dedicates myrtles to Apollo. Doctor Newton, however, has ſuppoſed, that Milton, while he mentions Apollo's laurel, to characteriſe King as a poet, adds the myrtle, the tree

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I come to pluck your berries harſh and crude;

of Venus, to ſhew that King was alſo of *a proper age for love.* We will allow that King, whatever hidden meaning the poet might have in enumerating the myrtle, was of a *proper age for love,* being now twenty-five years old: and the ivy our critick thinks to be expreſſive of King's learning, for which it was a reward. In the mean time, I would not exclude another probable implication: by plucking the berries and the leaves of laurel, myrtle, and ivy, he might intend to point out the paſtoral or rural turn of this poem. T. WARTON.

Ver. 2. *Ye myrtles* brown, with *ivy* never-*ſere,*] *Brown* and *black* are claſſical epithets for the myrtle. Ovid, *Art. Amator.* iii. 690.

" Ros maris, et lauri, *nigrâque myrtus* olet."

Horace contraſts the brown myrtle with the green ivy, *Od.* i. xxv. 17.

" Læta quod pubes *edera* virenti
" Gaudeat, *pulla* magis atque *myrto.*"

A notion has prevailed, that this paſtoral is written in the Dorick dialect, by which in Engliſh we are to underſtand an antiquated ſtyle. Doctor Newton obſerves, " The reader cannot but obſerve, that there are more antiquated and obſolete words in this, than in any other of Milton's poems." Of the three or four words in LYCIDAS which even we now call obſolete, almoſt all are either uſed in Milton's other poems, or were familiar to readers and writers of verſe in the year 1638. The word *ſere,* or *dry,* in the text, one of the moſt uncommon of theſe words, occurs in *Par. Loſt,* B. x. 1071, and in our author's *Pſalms,* ii. 27. T. WARTON.

Ver. 3. *I come to pluck your berries* &c.] This beautiful alluſion to the unripe age of his friend, in which death " ſhatter'd his leaves before the mellowing year," is not antique, I think, but of thoſe ſecret graces of Spenſer. See *Shep. Cal.* Jan. ver. 37. The poet there ſays of himſelf, under the name of Colin Clout, " All ſo my luſtfull *leaſe* is *drie* and *ſere.*"

RICHARDSON.

Milton had moſt probably in his mind a paſſage in Cicero

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And, with forc'd fingers rude,
Shatter your leaves before the mellowing year:
Bitter conſtraint, and ſad occaſion dear,
Compels me to diſturb your ſeaſon due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not ſing for Lycidas? He knew
Himſelf to ſing, and build the lofty rhyme.

De Senectute, where the death of young perſons is compared to unripe fruit plucked with violence from the tree, and that of old perſons to fully ripe mellow fruit that falls naturally: "Et quaſi poma ex arboribus, *cruda* ſi ſint, *vi avelluntur*; ſi matura et cocta, decidunt; ſic vitam adoleſcentibus vis aufert, ſenibus maturitas." DUNSTER.

Ver. 5. ——————— mellowing *year*:] Here is an inaccuracy of the poet. The *mellowing* year could not affect the leaves of the laurel, the myrtle, and the ivy; which laſt is characteriſed before as *never-ſere*. T. WARTON.

Ver. 6. *Bitter* conſtraint, *and ſad* occaſion dear,] Spenſer, as Mr. Richardſon obſerves, *Faer. Qu.* i. i. 53.

"Love of yourſelfe, ſhe ſaide, and *deare conſtraint*,
"Lets me not ſleepe, &c."

And Sidney thus addreſſes Time, *Arcadia*, lib. iii.

"Thou art the father of *occaſion deare*." TODD.

Ver. 10. *Who would not ſing for Lycidas?*] Virgil, *Ecl.* x. 3.

——————"neget quis carmina Gallo?" PECK.

Ver. 11. ——————*and* build *the* lofty *rhyme*.] A beautiful Latiniſm. Hor. *Ep.* I. iii. 24. "Seu *condis* amabile carmen." And *De Arte Poet.* v. 436. "Si carmina *condes*." NEWTON.

Euripides ſays ſtill more boldly becauſe more ſpecifically, Ἀοιδὰς ἘΠΥΡΓΩΣΕ, *Suppl.* v. 997. HURD.

Milton, I conceive, penned this admired expreſſion relating to Lycidas, not without an eye to the verſes of his beloved Spenſer, in the *Ruines of Rome*, ſt. 25.

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He muſt not float upon his watery bier
Unwept, and welter to the parching wind,
Without the meed of ſome melodious tear.

" O that I had the Thracian Poets harpe ——
" Or that I had Amphions inſtrument ——
" Or that at leaſt I could, with pencill fine,
" Faſhion the pourtraicts of theſe palacis,
" By paterne of great Virgils ſpirit divine!
" I would aſſay with that which in me is,
" To *builde*, with levell of my *loftie* ſtyle,
" That which no hands can evermore compyle." TODD.

Ver. 12. *He muſt not float upon his* watery bier] So Jonſon, in *Cynthia's Revells*, 1600. A. i. S. ii.

——— " Sing ſome mourning ſtraine
" Over his *watrie hearſe*." T. WARTON.

So P. Fletcher, of the dying ſwan, *Purp. Iſl.* c. i. ſt. 30.

" And, chaunting her own dirge, tides on her *watry herſe*."
TODD.

Ver. 14. ——————— *melodious* tear.] For ſong, or plaintive elegiack ſtrain, the *cauſe* of tears. Euripides in like manner, *Suppl.* v. 1128. " Πᾷ ΔΑΚΡΥΑ φέρεις φίλα—ὀλωλότων; " Where do you bear the *tears* of the dead, *i. e.* the *remains* or *aſhes* of the dead, which occaſion our *tears*?" Or perhaps the paſſage is corrupt. See note on the place, edit. Markland. The ſame uſe of *tears*, however, occurs, ibid. v. 454. ΔΑΚΡΥΑ δ' ἑτοιμάζουσι. HURD.

The paſſage is undoubtedly corrupt; Πᾷ is ſuperfluous, and mars the context. Reiſke, with little or no improvement, but juſtly rejecting the interrogation, propoſed, πᾶσι δάκρυα. The late Oxford editor ſeems to have given the genuine reading, ΝΑΙ' δάκρυα φέρεις φίλα. T. WARTON.

Tear, in this paſſage, means a funeral elegy. Thus Harvey's Verſes on the death of Sir Thomas Smith are entitled " Muſarum *Lachrymæ*;" whence his friend Spenſer might be led to affix, to his elegies of the nine Muſes, the name of *Teares of the Muſes*. So Drummond calls his *elegy* " On the death of Moe-

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Begin then, Sisters of the sacred well,
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.
Hence with denial vain, and coy excuse:

liades [that is, Prince Henry,] *Tears.*" A paraphrastick explanation may be added from an elegy on Dr. Donne's death, *Poems*, 1633. p. 393.

" Who shall presume to mourn thee, Donne, unlesse
" He could his *teares* in thy expressions dresse,
" And teach his griefe, that reverence of thy hearse,
" *To weepe lines learned*, as thy anniverse,
" A poeme of that worth, whose every *teare*
" Deserves the title of a severall yeare."

And Cleveland, in his *Obsequy* on Mr. King, the Lycidas of Milton, gives us in other words, the *melodious* tear:

" I like not *tears in tune*; nor will I prise
" His artificiall grief, &c." TODD.

Ver. 15. Begin *then, Sisters of the* sacred well,] Browne, in his *Britannia's Pastorals*, as Mr. Dunster also notices, calls Helicon " the *sacred well*," B. i. S. 5. ad fin. But Milton seems to have likewise borne in mind the poetry of Spenser, both in regard to Helicon and the address to the Muses, in which opinion I am countenanced by Mr. Dunster. See the *Teares of the Muses*, where the " sacred Sisters nine" are addressed as having poured forth their plaints as they " did sit beside the silver springs of Helicone." And at the end of the address, the poet calls on Clio to commence the doleful lay:

" *Begin*, thou eldest *Sister* of the crew." TODD.

Ver. 17. *Begin, and somewhat* loudly *sweep the string.*] Tickell reads *louder*, in his edition of 1720, against the authority of the early editions, which have all *loudly*. He was perhaps thinking of a line in Dryden, an author whom he seems to have known better than Milton. " A louder yet and yet a louder strain." Fenton has also adopted Tickell's reading. T. WARTON.

Tickell was misled by Tonson's edition of 1713. TODD.

Ver. 18. ——————— coy] The epithet *coy*

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So may ſome gentle Muſe
With lucky words favour my deſtin'd urn;
And, as he paſſes, turn,
And bid fair peace be to my ſable ſhroud.
For we were nurs'd upon the ſelf-ſame hill,
Fed the ſame flock by fountain, ſhade, and rill.

is at preſent reſtrained to Perſon. Anciently, it was more generally combined. Thus a ſhepherd in Drayton's *Ecl.* vii. vol. iv. p. 1418. ed. Oldys, 1753.

" Shepherd, theſe things are all too *coy* for me,
" Whoſe youth is ſpent in jollity and mirth."

That is, " This ſort of knowledge is too *hard*, too difficult for me, &c." Our author has the ſame uſe and ſenſe of *coy* in the *Apology for Smectymnuus.* " Thus lie at the mercy of a *coy* ſlurting ſtyle, to be girded with ſrumps and curtall gibes, &c."

T. WARTON.

Ver. 22. ——————— *my* ſable *ſhroud.*] Mr. Dunſter has little doubt that Milton here means the " *dark* gravé;" *ſhroud* being the Miltonick word for *receſs, harbour, hiding place.* Yet he has overlooked the paſſages in Sylveſter, which occaſioned, in my opinion, the introduction of *ſable ſhroud* into Milton's monody. And firſt, Sylveſter uſes the preciſe expreſſion, though with a different meaning, in his *Bethulian's Reſcue,* lib. 4. p. 991. edit. 1621.

" Still therefore, cover'd with a *ſable ſhrowd*
" Hath ſhe kept home; as to all ſorrow vow'd."

But in Sylveſter's Tranſlation of *Du Bartas,* ed. ſupr. p. 114. we find,

" O happy pair! upon your SABLE *toomb*
" May Mel and Manna ever ſhowring come."

And what further confirms me in the application of *tomb* or *grave* to Milton's text, is, a paſſage from a funeral Elegy of Sylveſter, edit. ſupr. p. 1171.

" From my ſad cradle to my SABLE *cheſt,*
" Poor pilgrim I did finde few months of reſt." TODD.

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Together both, ere the high lawns appear'd 25
Under the opening eye-lids of the morn,

Ver. 25. *Together both*, &c.] Here a new paragraph begins in the edition of 1645, and in all that followed. But in the edition of 1638, the whole context is thus pointed and arranged.

" For we were nurſt upon the ſelf-ſame hill,
" Fed the ſame flock, by fountain, ſhade, and rill;
" Together both, &c."

From the regularity of his purſuits, the purity of his pleaſures, his temperance, and general ſimplicity of life, Milton habitually became an early riſer. Hence he gained an acquaintance with the beauties of the morning, which he ſo frequently contemplated with delight, and has therefore ſo repeatedly deſcribed, in all their various appearances: and this is a ſubject which he delineates with the lively pencil of a lover. In the *Apology for Smectymnuus* he declares, "Thoſe morning haunts are where they ſhould be, at home: not ſleeping or concocting the ſurfeits of an irregular feaſt, but up and ſtirring, in winter often before the ſound of any bell awakens men to labour or devotion; in ſummer, as oft as the bird that firſt rouſes, or not much tardyer, to read good authors, &c." *Proſe-Works*, i. 109. In *L' Allegro*, one of the firſt delights of his cheerful man, is to hear the "lark begin her flight." His *lovely landſcape* of Eden always wears its moſt attractive charms at ſun-riſing, and ſeems moſt delicious to our firſt parents "at that ſeaſon prime for ſweeteſt ſcents and airs." In the preſent inſtance, he more particularly alludes to the ſtated early hours of a collegiate life, which he ſhared, *on the ſelf-ſame hill*, with his friend Lycidas at Cambridge. T. WARTON.

Ver. 26. *Under the* opening eye-lids of the morn,] Perhaps from Thomas Middleton's *Game at Cheſſe*, an old forgotten play, publiſhed about the end of the reign of James the firſt, 1625.

——————— " Like a pearl,
" Dropt from the *opening eyelids of the morn*
" Upon the baſhful roſe."———

I find *glimmering*, inſtead of *opening*, in the firſt edition, 1638. And in the Cambridge manuſcript at Trinity college. He altered

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We drove afield, and both together heard
What time the gray-fly winds her ſultry horn,

the reading in the ſecond edition, 1645. None of the variations in the edition of 1638, have hitherto been noticed. T. WARTON.

The *eye-lids of the morning* is a phraſe of ſublime origin. See *Job* iii. 9. "Neither let it ſee the dawning of the day," or, as in the margin, "the *eye-lids of the morning*." See alſo chap. xli. 18. And Sophocles, *Antigon.* v. 103.

Ἑῳάθης ποτ' ὦ χρυσέας
Ἀμίμας ΒΛΕΦΑΡΟΝ.

Our old poets appear to have been fond of this image. Craſhaw, in his Tranſlation of Marino's *Soſpetto d' Herode*, has "the *lids* of day;" and, in his *Muſick's Duel*, "the *eye-lids* of a bluſhing day." So Henry More, in his *Song of the Soul*, ed. ſupr. p. 349.

"There you may ſee the *eye-lids of the morn*."

So Sylveſter in *Du Bart.* "Job triumphant," ed. 1621, p. 899.

"May it no more ſee th' *eye-lids of the morning*."

And Marlow, in his *Jew of Malta*, which had been entered on the books of the Stationers' Company in 1594:

"Now, Phœbus, *ope* the *eye-lids* of the day."

This paſſage alſo might afford a ſecond reaſon to Milton for changing *glimmering* into *opening*. TODD.

Ver. 27. *We drove* &c.] "We continued together till *noon*, and from thence, &c." The Gray-fly is called by the naturaliſts, The *Gray-fly* or *Trumpet-fly*. Here we have Milton's *horn*; and *ſultry horn* is the ſharp hum of this inſect at noon, or the hotteſt part of the day. But by ſome this has been thought the chaffer, which begins its flight in the evening. T. WARTON.

Ibid. *We drove* afield,] That is, "we drove *our flocks* afield." I mention this, that Gray's echo of the paſſage in the *Church-Yard Elegy*, yet with another meaning, may not miſlead many careleſs readers. "How joyous did they drive *the team* afield." T. WARTON.

The employment of the two friends, at the dawn of morning, reſembles a paſſage in Daviſon's *Poetic Rapſodie*, 1611:

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Battening our flocks with the freſh dews of night,
Oft till the ſtar, that roſe, at evening, bright,
Toward heaven's deſcent had ſlop'd his weſtering wheel.
Mean while the rural ditties were not mute,
Temper'd to the oaten flute;

" A little heard-groome (for he was no bett)
" When courſe of yeare return'd the pleaſant ſpring,
" *At breake of day*, withouten further lett
" Caſt with himſelfe *his flocke afield* to bring." TODD.

Ver. 29. Battening *our* flocks] To *batten* is both neutral and active, to *grow* or to *make* fat. The neutral is moſt common. Shakſpeare, *Hamlet*, A. iii. S. iv.

" Could you on this fair mountain leave to feed,
" And *batten* on this moor?"

And Drayton, *Ecl.* ix. vol. iv. ut ſupr. p. 1431.

" Their *battening flocks* on graſſie leas to hold."

Milton had this line in his eye. T. WARTON.

Ver. 30. *Oft till the ſtar, that roſe, at evening, bright,*] Thus the edition 1645. In the edition of 1638, and Cambridge manuſcript, " Oft till the even-ſtarre bright." And in the next line, *burniſht* was altered to *weſtering*." T. WARTON.

Ver. 31. ——————— *his* weſtering *wheel.*] Drawing toward the weſt. So, in Chaucer's *Troil. and Creſeide*, B. ii. 905.

——————— " the ſonne
" Gan *weſtrin* faſt, and dounward for to wrie." NEWTON.

Ver. 33. Temper'd *to the oaten flute;*] So Phineas Fletcher, a popular author in Milton's days, *Purpl. Iſl.* C. ix. ſt. iii.

" *Tempering* their ſweeteſt notes unto thy lay."

And Spenſer, in *June:*

——————— " Where byrdes of every kinde
" To the waters fall their tunes *attempter* right."

It is the ſame phraſeology in *Par. Loſt*, B. vii. 598. Of various inſtruments of muſick. " *Temper'd* ſoft tunings." T. WARTON.

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Rough Satyrs danc'd, and Fauns with cloven heel
From the glad ſound would not be abſent long;
And old Damœtas lov'd to hear our ſong.
But, O the heavy change, now thou art gone,
Now thou art gone, and never muſt return!
Thee, Shepherd, thee the woods, and deſart caves

Temper'd, in this laſt ſenſe, is an Italian phraſe. See the note on *Par. Loſt*, B. vii. 598. But it is alſo the phraſeology of Engliſh poetry, anterior to that of Spenſer. Thus in *The pleaſaunt playne and pythye Pathewaye leadynge to a vertues and honeſt lyfe*, 4to. bl. l. Imprynted at London by Nicolas Hyll, &c. ſ. d. The Spring is deſcribed;

" And becauſe the ſharpe colde hys malyce had done,
" The mavis endeuoured her ſelfe, fyrſt, her notes to tune;
" Next after, the pleaſaunt nightingale *tempered* her voyce,
" Which, wth her merry melody, euery heart doth greatly reioyce." TODD.

Ver. 39. *Thee*, Shepherd, *thee the woods, and deſart caves* &c.] It is thus in the firſt edition, 1638.

" Thee *ſhepherds*, thee the woods, and deſart caves, &c."

That is, " thee *the ſhepherds*, thee the woods, and thee the caves, lament." Without the addreſs to Lycidas. Gray has hence adopted *each deſart cave*. T. WARTON.

Milton, in his manuſcript, had pointed it,

" Thee, Shepherd, thee the woods, &c."

Lucretius and Virgil, in ſimilar repetitions, are here obvious. But ſee alſo Spenſer's tranſlation of Lucretius's addreſs, in the opening of his firſt book, to Venus: " Te, dea, te fugiunt venti, te &c." *Faer. Qu.* iv. x. 44.

" Thee, goddeſſe, thee the winds, the clouds doe feare."

But the paſſage moſt ſimilar, in all its circumſtances, to the preſent, is, in the opinion of Mr. Dunſter, the lamentation for Orpheus in Ovid, *Met.* xi. 43.

" Te mœſtæ volucres, Orpheu; te turba ferarum,
" Te rigidi ſilices, tua carmina ſæpe ſecutæ
" Fleverunt ſylvæ; poſitis te frondibus arbos." TODD.

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With wild thyme and the gadding vine o'er-
grown,
And all their echoes mourn:
The willows, and the hazel copſes green,
Shall now no more be ſeen
Fanning their joyous leaves to thy ſoft lays.
As killing as the canker to the roſe,

Ver. 40. ——————— *the* gadding *vine*] Doctor Warburton ſuppoſes, that the vine is here called *gadding*, becauſe, being married to the elm, like other wives, ſhe is fond of *gadding abroad*, and ſeeking a new aſſociate. I have met with a peculiar uſe of the word *gadding*, which alſo ſhows its ancient and original ſpelling. From the Regiſter of a Chantry at Godderſton in Norfolk, under the year 1534. "Receyvid at the *Gadyng* with Saynte Marye Songe at Criſmas." Blomf. *Norf.* iii. 404. That is, "*At going about* from houſe to houſe at chriſtmas with a Carol of the Holy Virgin, &c." It ſeems as if there was ſuch an old verb as *gade*, a frequentative from *go*. Chaucer, *Rom. R.* 938.

"Theſe bowis two held Swete-Loking,
"That ne ſemid like no *gadling*."

That is "no *gadder*, idler, &c." *Gadelyng* occurs in Hearne's "*Gloſſ.* to Robert of Glouceſter, *ſtragling, renegade*, &c." p. 651. Tully, in a beautiful deſcription of the growth of the vine, ſays, that it ſpreads itſelf abroad, "multiplici lapſu et *erratico*." De Senectute. T. WARTON.

Ver. 45. *As killing as the canker to the roſe,*] Mr. Warton has obſerved, that Shakſpeare is fond of this image, and, from frequent repetition, ſeems to have ſuggeſted it to Milton. He has given many inſtances, but has omitted two beautiful paſſages, which alſo ſeem to have aſſiſted a modern poet in a much-admired ballad. The firſt is from the *Two Gent. of Verona*, A. i. S. i.

——————— "As the moſt forward *bud*
"*Is eaten by the canker* ere it blow;
"Even ſo by love the young and tender wit

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Or taint-worm to the weanling herds that graze,
Or froſt to flowers, that their gay wardrobe wear,
When firſt the white-thorn blows;
Such, Lycidas, thy loſs to ſhepherds' ear.
Where were ye, Nymphs, when the remorſe-
leſs deep
Clos'd o'er the head of your lov'd Lycidas?
For neither were ye playing on the ſteep,
Where your old Bards, the famous Druids, lie,

" Is turn'd to folly; blaſting in the bud,
" Loſing his verdure even in the prime, &c."

The other, from *Twelfth Night*, A. ii. S. iv.

——————— " She never told her love,
" But let concealment, *like a worm i'the bud*,
" Feed on her damaſk cheek."

The ballad, which is indebted to theſe paſſages, is the *William and Margaret* of Mallet:

" Her bloom was like the ſpringing flower,
" That ſips the ſilver dew;
" The *roſe* was budded in her *cheek*,
" Juſt opening to the view.
" But love had, *like the canker-worm*,
" *Conſum'd her early prime:*
" The roſe grew pale, and left her cheek;
" She died before her time." TODD.

Ver. 50. *Where were ye*, &c.] Theocritus and Virgil are obvious here. But ſee Spenſer's *Aſtrophel*, ſt. 22. " Ah, where were ye the while his ſhepheard peares, &c." T. WARTON.

Ver. 53. *Where* your *old Bards*,] In the edition of 1638, " *the* old Bards." With a very different meaning. The correction appeared in the author's edition of 1645. T. WARTON.

Milton, I find, had written it " *your* old Bards," in his own manuſcript. TODD.

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Nor on the ſhaggy top of Mona high,
Nor yet where Deva ſpreads her wiſard ſtream:

Ver. 54. *Nor on the* ſhaggy top *of Mona high,*] In Drayton's *Polyolbion*, Mona is introduced reciting her own hiſtory; where ſhe mentions her thick and dark groves as the favourite reſidence of the Druids:

" Sometimes within my ſhades, in many an ancient wood,
" Whoſe often-twined tops great Phebus fires withſtood,
" The fearleſſe Britiſh prieſts, under an aged oake, &c."

Where, ſays Selden, " The Britiſh Druids tooke this iſle of Angleſey, then well-ſtored with thicke woods and religious groves, in ſo much that it was then called INIS DOWIL, *The Dark iſle*, for their chiefe reſidence, &c." S. ix. vol. iii. p. 837. 839. Here are Milton's authorities. For the Druid-ſepulchres, in the preceding line, at *Kerig y Druidion*, in the mountains of Denbighſhire, he conſulted Camden's *Britannia*. T. WARTON.

The *ſhaggy top* Milton probably remembered in Sylveſter's *Du Bartas*. See the note on *Par. Loſt*, B. vi. 645. TODD.

Ver. 55. *Nor yet where Deva ſpreads her wiſard ſtream:*] In Spenſer, the river Dee is the haunt of magicians. Merlin uſed to viſit old Timon, in a green valley under the foot of the mountain Rauranvaur in Merionethſhire, from which this river ſprings. *Faerie Queene*, i. ix. 4. The Dee has been made the ſcene of a variety of ancient Britiſh traditions. The city of Cheſter was called by the Britons the *Fortreſs upon* DEE; which was feigned to have been founded by the giant Leon, and to have been the place of king Arthur's magnificent coronation. But there is another and perhaps a better reaſon, why Deva's is a *wiſard* ſtream. In Drayton, this river is ſtyled the *hallowed*, and the *holy*, and the *ominous, flood*. Polyolb. S. x. vol. iii. p. 848. S. ix. vol. iii. p. 287. S. iv. vol. ii. p. 731. Again, " *holy* Dee." *Heroical Epiſt.* vol. i. p. 293. And in his *Ideas*, vol. iv. p. 1271. Compare Spenſer as above, iv. xi. 39.

——" *Dee* which Britons long ygone
" Did call *diuine*." —

And Browne, in his *Britannia's Paſtorals*, B. ii. S. v. p. 117. edit. 1613. " Never more let *holy Dee* &c." In our author's

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Ay me! I fondly dream!

At a Vacation Exercise, Dee is characterised, "ancient *hallowed* Dee." v. 91. Where see the Note. Much superstition was founded on the circumstance of its being the ancient boundary between England and Wales: and Drayton, in his *Tenth Song*, having recited this part of its history, adds, that, by changing its fords, it foretold good or evil, war or peace, dearth or plenty, to either country. He then introduces the Dee, over which king Edgar had been rowed by eight kings, relating the Story of Brutus. See also S. iii. vol. ii. p. 711. S. xii. vol. iii. p. 901. But in the *Eleventh Song*, Drayton calls the Weever, a river of Cheshire, "the *wisard* river," and immediately subjoins, that in *prophetick skill* it vies with the *Dee*. S. xi. vol. iii. p. 861. Here we seem to have the origin and the precise meaning of Milton's appellation. In *Comus*, WISARD also signifies a *Diviner* where it is applied to Proteus, v. 872. Milton appears to have taken a particular pleasure in mentioning this venerable river. In the beginning of his first Elegy, he almost goes out of his way to specify his friend's residence on the banks of the Dee; which he describes with the picturesque and real circumstance of its tumbling headlong over rocks and precipices into the Irish sea. *El.* i. 1—4.

But to return home to the text immediately lying before us. In the midst of this wild imagery, the tombs of the Druids, dispersed over the solitary mountains of Denbighshire, the shaggy summits of Mona, and the wisard waters of Deva, Milton was in his favourite track of poetry. He delighted in the old British traditions and fabulous histories. But his imagination seems to have been in some measure warmed, and perhaps directed to these objects, by reading Drayton; who in the *Ninth* and *Tenth Songs* of his *Polyolbion* has very copiously enlarged, and almost at one view, on this scenery. It is, however, with great force and felicity of fancy, that Milton, in transferring the classical feats of the Muses to Britain, has substituted places of the most romantick kind, inhabited by Druids, and consecrated by the visions of British bards; and it has been justly remarked, how coldly and unpoetically Pope, in his very correct pastorals, has on the same occasion selected only the *fair fields* of Isis, and the *winding vales* of Cam. But at the same time there is an immediate pro-

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Had ye been there—for what could that have done?
What could the Muſe herſelf that Orpheus bore,

priety in the ſubſtitution of theſe places, which ſhould not be forgotten, and is not I believe obvious to every reader. The mountains of Denbighſhire, the iſle of Man, and the banks of the Dee, are in the vicinity of the Iriſh ſeas where Lycidas was ſhipwrecked. It is thus Theocritus aſks the Nymphs, how it came to paſs, that, when Daphnis died, they were not in the delicious vales of Peneus, or on the banks of the great torrent Anapus, the ſacred water of Acis, or on the ſummits of mount Ætna: becauſe all theſe were the haunts or the habitation of the ſhepherd Daphnis. Theſe rivers and rocks have a real connection with the poet's ſubject. T. WARTON.

Ver. 56. *Ay me! I fondly dream!*
Had ye been there—for what could that have done?] So theſe lines ſtand in editions 1638, 1645, and 1673. Doctor Newton thus exhibits the paſſage.

"Ay me! I fondly dream
"Had ye been there, for what could that have done?"

And adds this note. "We have here followed the pointing of Milton's manuſcript in preference to all the editions: and the meaning plainly is, I fondly *dream of your having been there*, for what would that have ſignified?" But ſurely the words, *I fondly dream had ye been there*, will not bear this conſtruction. The reading which I have adopted, to ſay nothing of its authority, has an abruptneſs which heightens the preſent ſentiment, and more ſtrongly marks the diſtraction of the ſpeaker's mind. "Ay me! I am fondly dreaming! I will ſuppoſe you had been there—*but why ſhould I ſuppoſe it*, for what would that have availed?" The context is broken and confuſed, and contains a ſudden ellipſis which I have ſupplied with the words in Italicks. T. WARTON.

Ver. 58. *What could the Muſe* &c.] See *Par. Loſt*, B. vii. 37. of Orpheus torn in pieces by the Bacchanalians: "Nor could the Muſe defend her ſon." And his murtherers are called "that wild *rout*," v. 34. Calliope was the mother of Orpheus. Lycidas, as a poet, is here tacitly compared with Orpheus. They were both victims of the water. T. WARTON.

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The Muſe herſelf, for her enchanting ſon,
Whom univerſal Nature did lament,
When, by the rout that made the hideous roar,
His goary viſage down the ſtream was ſent,
Down the ſwift Hebrus to the Leſbian ſhore?

Ver. 63. *Down the* ſwift *Hebrus to the Leſbian ſhore?*] In calling Hebrus *ſwift*, Milton, who is avaricious of claſſical authority, appears to have followed a verſe in the *Æn.* i. 321. "*Volucrémque* fuga prævertitur *Hebrum.*" But Milton was miſled by a wrong although a very ancient reading. Even Servius, in his comment on the line, with an aggravation inſtead of apology, blames his author for attributing this epithet to Hebrus, "Nam *quietiſſimus* eſt, etiam cum per hyemem creſcit." See Burman's *Virgil*, vol. i. p. 95. col. 1. edit. 1746. 4to. Beſides, what was the merit of the amazon huntreſs Harpalyce to outſtrip a river, even if uncommonly rapid? The genuine reading might have been "*Eurum.*" This emendation is propoſed by Janus Rutgerſius, *Lection. Venuſin.* c. vi. But Scaliger had partly ſuggeſted it to Rutgerſius, by reading, "*Euro* hyemis Sodali," inſtead of "*Hebro*," Hor. *Od.* i. xxv. 20. See alſo *Huetiana*, lxiv. If, however, a river was here to be made a ſubject of compariſon, there was a local propriety and an elegance, in the poet's ſelection of the Thracian river Hebrus. When Milton copies the ancients, it is not that he wants matter of his own, but becauſe he is fond of ſhowing his learning: or rather, becauſe the imagery of the ancients was ſo familiar to his thoughts. T. WARTON.

Mr. Upton, in his notes on Spenſer's *Faerie Queene*, has alſo made objection to Milton's "*ſwift* Hebrus;" and ſuppoſes the poet likewiſe to have been miſled by the faulty reading of Virgil. Milton, I conceive, might be influenced, in the introduction of this diſputed expreſſion, not by the Virgilian paſſage, but by the words of an almoſt contemporary poet. See a copy of hexameter verſes in Daviſon's *Poetical Rapſodie*, ed. 1611. p. 164.

"As when *Calliope's dear ſonne*, ſweete harmony ſinging,
"Vnto the true conſent of his harpe-ſtrings tuned in order,
"*Swift* flowing *Hebrus* ſtaid all his ſtreames in a wonder."

TODD.

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Alas! what boots it with inceſſant care
To tend the homely, ſlighted, ſhepherd's trade,
And ſtrictly meditate the thankleſs Muſe? 66
Were it not better done, as others uſe,
To ſport with Amaryllis in the ſhade,
Or with the tangles of Neæra's hair? *Buchanan*
Fame is the ſpur that the clear ſpirit doth raiſe

Ver. 64. *Alas! what boots it* &c.] The expreſſion, "what boots it," often occurs in Spenſer; and the ſentiments, which follow, on the vanity of poetical purſuits, are not diſſimilar to thoſe of Daviſon, *Poet. Rapſodie*, ed. 1611. p. 46.

"Watch now ye ſhepheards boyes with waking eye,
"And loſe your time of ſleepe to learne to ſing!
"Vnhappy ſkill! what good is got thereby
"But painted praiſe that can no profit bring." TODD.

Ver. 65. ——— *the* homely, *ſlighted*, ſhepherd's *trade*,] As in Spenſer, *Shep. Cal.* June, ver. 67.

"And holden ſcorne of *homely ſhepherds* quill." TODD.

Ver. 67. ——— *as others* uſe,] The edition of 1638 reads "as others *do*," an error of the preſs. TODD.

Ver. 68. *To ſport with Amaryllis in the ſhade,*
Or with *the tangles of Neæra's hair*?] In the firſt edition, 1638, as in the manuſcript.

"*Hid in* the tangles of Neæra's hair."

See the note at the end of the *Elegies*. T. WARTON. *With references to Buchanan. Vol. VII. p. 243.*

Ver. 70. *Fame is the* ſpur *that the* clear ſpirit *doth raiſe* &c.] Theſe noble ſentiments, Mr. Warton has obſerved, Milton afterwards dilated or improved in *Par. Reg.* B. iii. 24, &c. The expreſſions in this line may be compared with Spenſer's *Teares of the Muſes*, ver. 454.

"Due *praiſe*, that is the *ſpur* of dooing well."—

And with Drummond's third Sonnet for Galatea:

——— "that dragon, which doth keep
"Heſperian fruit, the *ſpur* in you doth *raiſe*."

* "As others use." Warton refers this to Buchanan, & to his Ninth Elegy, & his Epigrams, lib. I. xlv. "Neæra" "auricomantes capillum," "vincla."

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Quando etiam sapientibus cupido gloriæ novissima exuitur. Tacitus, H. IV. c. 6

(That last infirmity of noble mind) 71.
To scorn delights, and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred shears,

Clear spirit occurs in Milton's *Prose-Works*, ed. 1698. vol. i. 161. "Certainly never any *cleare spirit* nurst up from brighter influences, &c." Drayton, in one of his Elegies, has the same expression, p. 268. ed. 1631.

—— "had not my *cleare spirit* in fortunes scorne
"Mee above earth and her affections borne." TODD.

Ver. 71. (*That last infirmity of noble mind*)] Mr. Bowle observes, that Abate Grillo, in his *Lettre*, has called "Questa sete di fama et gloria, ordinaria *infirmita* de gli *animi generosi*." Lib. ii. p. 210. edit. Ven. 1604. 4to. Such also is Sir Henry Wotton's observation, in his *Panegyrick to K. Charles*, speaking of K. James I. "I will not deny his appetite of glory, *which generous minds do ever latest part from*." Mr. Gifford, the learned editor of Massinger's Plays, notices a similar expression in the *Very Woman* of that author; referring it, as well as Milton's, to Tacitus and Simplicius. TODD.

Ver. 73. *But the fair* guerdon] *Prize, reward*, a word, as Peck and doctor Newton have observed, often used by our old writers, particularly Spenser. As in *Faer. Qu.* i. vii. 15. "To gain so goodly *guerdon*." TODD.

Ibid. —— —— when *we hope*] Here the edition of 1638 reads "*where* we hope." TODD.

Ver. 74. *And think to burst out into sudden* blaze,] He is speaking of fame. So in *Par. Reg.* B. iii. 47. "For what is glory but the *blaze of fame*, &c." T. WARTON.

So, in the *Hist of Orlando Furioso*, 4to. 1599.

—— "the *sparkling light of fame*,
"Whose glory's brighter &c. TODD.

Ver. 75. *Comes the* blind Fury *with the abhorred* shears,] In Shakspeare are the shears of Destiny, with more propriety, *K. John*, A. iv. S. ii. The king says to Pembroke,

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And ſlits the thin-ſpun life. " But not the
" praiſe,"
Phœbus replied, and touch'd my trembling ears;
" Fame is no plant that grows on mortal ſoil,

" Think you I bear the *ſhears of deſtiny*?"

Milton, however, does not here confound the Fates and the Furies. He only calls Deſtiny a Fury. In Spenſer, we have *blind* Fury, *Ruins of Rome*, ſt. xxiv.

" If the *blinde Furie* which warres breedeth oft."

And in Sackville's *Gorboducke*, A. v. S. iii.

" O Joue, how are theſe peoples hearts abvs'd,
" And what *blind Fury* headlong carries them?"

See *Obſervations* on Spenſer's *Faerie Queene*, vol. ii. p. 255. edit. 2. T. WARTON.

Ver. 76. ——— *But not the praiſe*, &c.] " But the *praiſe* is not *intercepted*." While the poet, in the character of a ſhepherd, is moraliſing on the uncertainty of human life, Phœbus interpoſes with a ſublime ſtrain, above the tone of paſtoral poetry. He then, in an abrupt and elliptical apoſtrophe, at *O fountain Arethuſe*, haſtily recollects himſelf, and apologiſes to his rural Muſe, or, in other words, to Arethuſa and Mincius, the celebrated ſtreams of bucolick ſong, for having ſo ſuddenly departed from paſtoral alluſions, and the tenour of his ſubject. " But I could not, he adds, reſiſt the ſudden and awful impulſe of the god of verſe, who interrupted me with a *ſtrain of higher mood*, and forced me to quit for a moment my paſtoral ideas:—But I now reſume my rural oaten pipe, and proceed as I began." In the ſame manner, he reverts to his rural ſtrain, after S. Peter's *dread voice*, with " Return Alpheus." T. WARTON.

Ver. 77. Phœbus *replied, and* touch'd *my* trembling ears;] Virgil, *Ecl.* vi. 3.

——— " Cynthius aurem
" Vellit et admonuit." PECK.

Compare Seneca, *Herc. Oet.* ver. 1945.

" Unde ſonus *trepidas aures* feret?" DUNSTER.

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" Nor in the gliſtering foil
" Set off to the world, nor in broad rumour lies;
" But lives and ſpreads aloft by thoſe pure eyes,
" And perfect witneſs of all-judging Jove;
" As he pronounces laſtly on each deed,
" Of ſo much fame in heaven expect thy meed."
O fountain Arethuſe, and thou honour'd flood,
Smooth-ſliding Mincius, crown'd with vocal reeds!
That ſtrain I heard was of a higher mood:
But now my oat proceeds,
And liſtens to the herald of the ſea
That came in Neptune's plea;
He aſk'd the waves, and aſk'd the felon winds,

Ver. 79. *Nor in the gliſtering foil*
Set off to the world,] Perhaps with a remembrance of Shakſpeare, Part i. *Hen. IV.* A. i. S. ii.

" And, like bright metal on a ſullen ground,
" My reformation glittering o'er my fault,
" Shall ſhow more goodly, and attract more eyes,
" Than that which hath no *foil to ſet it off.*" T. WARTON.

Ver. 81. ——————— *thoſe pure eyes,*] Perhaps from Scripture, " God is of *purer eyes* than to behold iniquity." And hence an epithet, ſufficiently hackneyed in modern poetry, *Com.* v. 213. " Welcome *pure-eyed* Faith." T. WARTON.

Ver. 85. *O fountain Arethuſe,*] In giving Arethuſa the diſtinctive appellation of *Fountain*, Milton cloſely and learnedly attends to the ancient Greek writers. See more particularly the ſcholiaſt on Theocritus, *Idyll.* i. 117. And Servius on Virgil, *Æn.* iii. 694, *Ecl.* x. 4. Homer ſays, *Odyſſ.* xiii. 408.—Ἐπί τε ΚΡΗΝΗ Ἀρεθούσης. Compare Heſychius, and his annotators, V. ΚΟΡΑΚΟΣ, ΑΛΦΕΙΟΣ, ΑΡΕΘΟΥΣΑ. And Stephanus Byzant. Berkel. p. 162. T. WARTON.

Ver. 91. ——————— *the* felon *winds,*] The *cruel*

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What hard miſhap hath doom'd this gentle ſwain?
And queſtion'd every guſt of rugged wings
That blows from off each beaked promontory:
They knew not of his ſtory;
And ſage Hippotades their anſwer brings,

winds. Sir David Lyndſay, in his *Monarchie*, affords an example of this adjective applied in a ſimilar ſenſe to *flood*. See Lyndſay's Works, edit. Chalmers, vol. 2. p. 386. The poet is ſpeaking of the dove's return to Noah in the ark:

——— " with the branche ſcho did returne;
" That Noe might cleirly underſtand,
" That *fellour* flude was decreſſand." TODD.

Ver. 93. *And queſtion'd every guſt of rugged* wings] We find *winds* for *wings*, in Tonſon's very incorrect but elegant octavo edition of 1705. T. WARTON.

The ſame miſtake occurs in the firſt volume of an elegant publication, in which *Lycidas* is printed, entitled *The Engliſh Anthology*, 8vo. Lond. 1793. TODD.

Ver. 94. ——— *each* beaked *promontory*:] That is, prominent or projecting like the *beak* of a bird. Harriſon in Hollinſhed has *weſel-beaked*, Deſcript. Eng. p. 172. Our author has the " *beaked* prow," of Noah's ark, *Par. Loſt*, B. xi. 746. Drayton has, ſtill more appoſitely, " The utmoſt end of Cornwall's furrowing *beak*," Polyolb. S. i. vol. ii. p. 657.

T. WARTON.

Ver. 96. *And ſage* Hippotades *their anſwer brings*,] *Hippotades* is no very common or familiar name for Æolus the ſon of Hippotas. It is not in Virgil the *great* Storm-painter, and who appears to be ſo perfectly acquainted with the poetical family of the winds. Perhaps I may be miſtaken, but it occurs only in four claſſick poets either abſolutely or conjunctively. In one of theſe, however, it occurs repeatedly. In Homer, *Odyſſ.* x. 2.

Αἰολίην δ' ἐς νῆσον ἀφικόμεθ', ἔνθα δ' ἔναιεν
Αἴολος ΙΠΠΟΤΑΔΗΣ. ——

See alſo ibid. v. 36. In Apollonius Rhodius, a Greek poet whom I have frequently traced in Milton, *Argon.* iv. 819.

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That not a blaſt was from his dungeon ſtray'd;
The air was calm, and on the level brine
Sleek Panope with all her ſiſters play'd.
It was that fatal and perfidious bark,
Built in the eclipſe, and rigg'd with curſes dark,
That ſunk ſo low that ſacred head of thine.

——— 'ΙΠΠΟΤΑΔΗΝ Αἴολον ἀκείας ἀνέμων ἄικας ἰρυξιν.

In Ovid, Epiſtol. Heroid. *Ep. Leand. Heron.* v. 46.

" Imperet *Hippotades* ſic tibi triſte nihil."

See alſo *Epiſt. ex Pont.* L. iv. x. 15. *Metam.* L. iv. 661, & 707, xiv. 86, & 224.—In Valerius Flaccus, *Argon.* L. i. 610.

——— " Tum valido contortam turbine portam
" Impulit *Hippotades*."

The name is ſeldom mentioned even by the mythologiſts. I muſt not forget, that it is found in the geographical poem of Dionyſius, with an alluſion to the Odyſſey, v. 462. T. WARTON.

To Mr. Warton's inſtances of Hippotades being uſed for Æolus by Ovid, may be added, *Met.* xi. 431. Hippotades is alſo noticed by Quintus Calaber, lib. xiv. The epithet *ſage* may refer to the prudence, with which he is deſcribed governing the winds committed to his care, Virg. *Æn.* i. 62.

——— " qui fœdere certo
" Et premere et laxas *ſciret* dare juſſus habenas."

DUNSTER.

Ver. 100. ——— *that fatal and perfidious bark,*
Built in the eclipſe, and rigg'd with curſes dark,]
Although doctor Newton mentions the *Ille et nefaſto*, and *Mala ſoluta navis exit alite*, of Horace, as two paſſages ſimilar to this, yet he has not obſerved how much more poetical and ſtriking is the imagery of Milton, that the ſhip was *built in the eclipſe*, and *rigged with curſes*. JOS. WARTON.

Evidently with a view to the enchantments of *Macbeth*:

——— " Slips of yew,
" Sliver'd in the moon's *eclipſe*."

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Next Camus, reverend ſire, went footing ſlow,
His mantle hairy, and his bonnet ſedge,
Inwrought with figures dim, and on the edge

Again, in the ſame incantation: "Root of hemlock digg'd i' the *dark*." The ſhipwreck was occaſioned not by a ſtorm, but by the bad conduct of the ſhip, unfit for ſo dangerous a navigation. T. WARTON.

Ver. 103. ——— *went* footing ſlow,] *Slow footing* is an expreſſion of Spenſer, *Faer. Qu.* i. iii. 10.

"A damzel ſpyde *ſlow-footing* her before."

But ſee G. Fletcher's *Chriſt's Triumph on Earth*, to which Mr. Dunſter refers, ſt. 15.

"At length an *aged ſire* far off he ſaw
"Come *ſlowly footing*."—

Footing ſlow, Mr. Dunſter obſerves, as meant to mark the ſluggiſh courſe of the river Cam, is exactly Claudian's deſcription of the Mincius, "*tarduſque meatu* Mincius." Henry More, Milton's friend, adopts the expreſſion, *footing ſlow*, in his *Song of the Soul*, 1642. C. iii. ſt. 10. TODD.

Ver. 105. ——— *figures dim*,] Alluding to the fabulous traditions of the high antiquity of Cambridge. But how Cam was diſtinguiſhed by a *hairy mantle* from other rivers which have *herds* and *flocks* on their banks, I know not; unleſs "the *budge* doctors of the Stoick *fur*," as Milton calls them in *Comus*, had lent him their *academick* robes. WARBURTON.

It is very probable, that the *hairy mantle*, being joined with the *ſedge-bonnet*, may mean his *ruſhy* or *reedy* banks. See the notes on *El.* i. 89. It would be difficult to aſcertain the meaning of *figures dim*. Perhaps the poet himſelf had no very clear or determinate idea: but, in obſcure and myſterious expreſſions, leaves ſomething to be ſupplied or explained by the reader's imagination. T. WARTON.

The *mantle hairy*, and the *bonnet ſedge*, are thus ably illuſtrated in a note by Mr. Plumptree, ſubjoined to his elegant Greek tranſlation of *Lycidas*, 1797. "Chlamydem ſcilicet e *conferva* *rivulari*, quæ copioſe *Camo* innatat; petaſum vero ex *ulvâ*,

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Like to that ſanguine flower inſcrib'd with woe,
" Ah! Who hath reft (quoth he) my deareſt
" pledge?"
Laſt came, and laſt did go,
The pilot of the Galilean lake;
Two maſſy keys he bore of metals twain,
(The golden opes, the iron ſhuts amain,)

notis quodammodo per folia incertis, intus ſignatâ, et ad marginem foliorum ferratâ, more hyacinthini ἀὶ ἀὶ." The *figures dim* may be conſidered as referring to the *ſedge bonnet*; in which opinion Mr. Plumptree and Mr. Dunſter concur; and the latter alſo remarks, that on ſedge leaves, or flags, when dried or even beginning to wither, there are not only certain *dim*, or indiſtinct, and duſky ſtreaks, but alſo a variety of dotted marks (*ſcrawl'd over*, as Milton had at firſt written,) on the edge, which withers before the reſt of the flag. TODD.

Ver. 107. *Ah! who hath* reft (*quoth he*) *my deareſt* pledge?] My deareſt *child*; as *children* were ſimply called by the Latins *pignora*, pledges. RICHARDSON.

Mr. Bowle compares this line with one in the *Rime ſpirituali* of Angelo Grillo, fol. 7. a. It is a part of the Virgin's lamentation on the Paſſion of Chriſt.

" Deh, diſſe, ove ne vai mio caro *pegno*?"

" Alas, quoth ſhe, where goeſt thou, my dear *pledge*?" And he adds, that *reft* was here perhaps immediately taken from a paſſage in Spenſer's *Daphnaida*, where the ſubject is the ſame.

" And *reft* from me my ſweet companion,
" And *reft* from me my love, &c." T. WARTON.

Ver. 111. *The golden opes*,] Mr. Bowle thinks this an alluſion to the Italian proverb, " Con le chiavi d' oro s'apre ogna porta," to which one in Spaniſh correſponds. Saint Peter's two keys in the Goſpel, ſeem to have ſupplied modern poetry with the allegorick machinery of two keys, which are variouſly uſed. In Dante's *Inferno*, the ghoſt of a courtier of the emperour Frederick tells Virgil, that he had poſſeſſed two keys with which

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He ſhook his miter'd locks, and ſtern beſpake:
" How well could I have ſpar'd for thee, young
" ſwain,
" Enow of ſuch, as for their bellies ſake
" Creep, and intrude, and climb into the fold?

he locked and unlocked his maſter's heart, C. xiii. And hence perhaps the two keys, although with a different application, which Nature, in Gray's Ode on the *Power of Poetry*, preſents to the infant Shakſpeare. See alſo Dante, ibid. C. xxvii. In *Comus*, an admired poetical image was perhaps ſuggeſted by ſaint Peter's golden key, v. 13. Where he mentions

——— " that *golden key*
" That opes the palace of eternity." T. WARTON.

Mr. Warton afterwards added, from Jonſon's *Maſque of Hymen*, the figure of Truth holding in her left hand

——— " a curious bunch of *golden keys*,
" With which *Heaven's gate* ſhe locketh and *diſplays*."

Sylveſter, in his tranſlation of *Du Bartas*, gives Nature " a *golden key*," edit. 1621, p. 393. But Milton here perhaps, as in *Comus* alſo, had in view P. Fletcher's deſcription of the Pope: *Locuſts*, 4to. 1627. p. 64.

" Three *mitred* crownes the proud Impoſtor weares,
" For he in earth, in hell, in heav'n, will raigne:
" And in his hand two *golden keyes* he beares
" To *open* heav'n and hell, and *ſhut* againe."

The ſame author, in his *Purp. Iſland*, 4to. 1633, gives Sedition " *two keys*, with which to open and ſhut the gates of heaven and hell," C. vii. ſt. 61. TODD.

Ver. 112. *He ſhook his miter'd locks*,] It is much that this inveterate enemy of prelacy would allow Peter to be a biſhop. But the whole circumſtance is taken from the Italian ſatiriſts. Beſides, I ſuppoſe he thought it ſharpened his ſatire to have the prelacy condemned by one of their own order. WARBURTON.

Ver. 114. ——— *ſuch, as for their bellies ſake*
Creep, and intrude, and climb into the fold?] He here animadverts on the endowments of the church, at the ſame

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" Of other care they little reckoning make,
" Than how to ſcramble at the ſhearers' feaſt,
" And ſhove away the worthy bidden gueſt;
" Blind mouths! that ſcarce themſelves know
" how to hold
" A ſheep-hook, or have learn'd aught elſe the
" leaſt 120
" That to the faithful herdman's art belongs!
" What recks it them? What need they? They
" are ſped;

time inſinuating that they were ſhared by thoſe only who fought the emoluments of the ſacred office, to the excluſion of a learned and conſcientious clergy. Thus in *Par. Loſt*, B. iv. 193.

" So clomb this firſt grand thief into God's fold:
" So ſince into his church lewd hirelings climb."

Even after the diſſolution of the hierarchy, he held this opinion. In his ſixteenth *Sonnet*, written 1652, he ſupplicates Cromwell,

—— " to ſave free conſcience from the paw
" Of hireling wolves, whoſe goſpel is their maw."

During the uſurpation, he publiſhed a pamphlet entitled " The likelieſt means to remove hirelings out of the church," againſt the revenues transferred from the old eccleſiaſtick eſtabliſhment to the preſbyterian miniſters. See alſo his book *Of Reformation*, &c. Proſe-works, vol. i. 28. T. WARTON.

Ver. 121. *That to the faithful* herdman's *art belongs!*] Peck propoſes to read *ſhepherd*, becauſe a *herdman* does not keep ſheep. *Pref. to Baptiſtes*, Mem. Milt. p. 273. edit. 1740. But *herdman* (not *herdſman*) has a general ſenſe in our old writers; and, as Mr. Bowle remarks, often occurs in Sydney's *Arcadia*, a book well known to Milton. As thus, vol. i. p. 151. " A *herdman* rich, of much account was he." T. WARTON.

It muſt be obſerved, however, that Milton writes it *herdſman* in his manuſcript. *Herdman* is uſed in our tranſlation of the Bible. See *Amos*, i. 1. TODD.

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" And, when they liſt, their lean and flaſhy ſongs
" Grate on their ſcrannel pipes of wretched ſtraw;
" The hungry ſheep look up, and are not fed,
" But, ſwoln with wind and the rank miſt they
" draw,
" Rot inwardly, and foul contagion ſpread:

Ver. 124. *Grate on their* ſcrannel *pipes*] No ſound of words can be more expreſſive of the ſenſe; and how finely has he imitated, or rather improved, a paſſage in Virgil! *Ecl.* iii. 26.

——— " non tu in triviis, indocte, ſolebas
" *Stridenti miſerum ſtipula diſperdere carmen?*"

I remember not to have ſeen the word *ſcrannel* in any other author; nor can I find it in any dictionary or gloſſary that I have conſulted; but I preſume it anſwers to the *ſtridenti* of Virgil. NEWTON.

Scrannel is *thin, lean, meagre.* A *ſcrannel* pipe of ſtraw is contemptuouſly for Virgil's " *tenuis* avena." T. WARTON.

Mr. Warton ſhould have given an inſtance, from ſome author, of the interpretation which he aſſigns to *ſcrannel*. Suppoſing the word to be uſed in a very contemptuous ſenſe, I will offer a conjecture that it might be formed by Milton from the Cant Language of the time. In the Canting Dictionary, republiſhed about the beginning of the laſt century, I find the word *ſcrun*; which is explained " a reckoning at a boozing-ken;" and I think ſuch a ſubſtantive might ſuggeſt the application of ſuch an adjective as *ſcrannel* to the pipes of theſe " ſcramblers at the ſhearers' feaſt," intending to expreſs the poet's contemptuous aſſimilation of their performance to that of low perſons aſſembled at an ale-houſe. TODD.

Ver. 126. *But, ſwoln with wind*] Peck introduces a remark, that Dante, in his *Paradiſo*, C. ix. and xxix, complains, " that the pope himſelf of a ſhepherd is become a wolf; and that vain queſtions and fables echo from the pulpit all the year long, and the poor ſheep come back *fed with wind.*" TODD.

C'ha disviate le pecore, & gli agni,
Però che fatto ha lupo del pastore.
Per questo l'evangelio e i dottor magni
Son derelitti; & solo a decretali
Si studia, sì che pare a lor ravagni. * Parad. canto ix.

Sì che le pecorelle, che non sanno,
Tornan del pasco pascuta di vento. Parad. canto xxix.

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" Beſides what the grim wolf with privy paw
" Daily devours apace, and nothing ſed:

Ver. 128. *Beſides what the grim wolf* &c.] It has been conjectured, that Milton in this paſſage has copied the ſentiments of Piers, a proteſtant controverſial ſhepherd, in Spenſer's Eclogue, *May*. Of this there can be no doubt: for our author, in another of his puritanical tracts, written 1641, illuſtrates his arguments for purging the church of its rapacious hirelings and inſidious wolves, by a quotation of almoſt the whole of Piers's ſpeech; obſerving, that Spenſer puts theſe words into the mouth of his righteous ſhepherd, " not without ſome preſage of theſe *reforming* times." *Animadv. on the Remonſtr. Def.* T. WARTON.

Ver. 129. *Daily devours apace, and* nothing ſed:] In edition 1638, it is " *little ſaid.*" For which reading *nothing* is blotted out in the margin with his own hand. But in the edition 1645, *nothing ſed* appears. I have hence adopted *ſed*. This Spelling was cuſtomary for the ſake of the rhyme. So in *L' Allegro*, edit. 1645. v. 101.

" She was pinch'd and pull'd, ſhe *ſed*,
" And he by friers lantern *led*."

And in our author's *Epitaph* on Hobſon, of the ſame edition, v. 17. " It ſhall be *ſed*." In Harrington's *Arioſto*, we have " As before I *ſed*." vii. 64. Again, " Thoſe wofull words he *ſed*." v. 60. And in other places. And in the *Faerie Queene*, vi. xii. 29. I prefer, yet I have not uſed, the reading *little*. Some ſuppoſe, that our author in this expreſſion inſinuates the connivance of the court at the ſecret growth of popery. But perhaps Milton might have intended a general reflection on what the puritans called *unpreaching prelates*, and a liturgical clergy, who did not place the whole of religion in lectures and ſermons three hours long. Or, with a particular reference to preſent circumſtances, he might mean the clergy of the church of England were ſilent, and made no remonſtrances againſt theſe encroachments. It is in the mean time certain, that the verb to *ſay* was a technical term for the performance of divine ſervice, as in *Albion's England*, B. ix. ch. 53. p. 238. edit. 1602. He is ſpeaking of ignorant enthuſiaſts intruding into the churches, and in contempt of order praying after their own way:

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" But that two-handed engine at the door 130
" Stands ready to ſmite once, and ſmite no more."

" Each ſot, impugning order, *faith*, and doth his fantaſie;
" Our booke of Common Prayer, though moſt found diuinitie,
" They will not rede; nor can they preach, yet vp the pulpit towre,
" There making tedious preachments of no edifying powre."
T. WARTON.

Ver. 130. *But that two-handed engine at the door*
Stands ready to ſmite once, and ſmite no more.] In theſe lines our author anticipates the execution of archbiſhop Laud by a *two-handed engine*, that is, the axe; inſinuating that his death would remove all grievances in religion, and complete the reformation of the church. Doctor Warburton ſuppoſes, that ſaint Peter's ſword, turned into the two-handed ſword of romance, is here intended. But this ſuppoſition only embarraſſes the paſſage. Michael's ſword " with huge two-handed ſway" is evidently the old Gothic ſword of chivalry, *Par. Loſt*, B. vi. 251. This is ſtiled an *engine*, and the expreſſion is a periphraſis for an axe, which the poet did not chooſe to name in plain terms. The ſenſe therefore of the context ſeems to be, " But there will ſoon be an end of all theſe evils; the *axe* is at hand, to take off the head of him who has been the great abettor of theſe corruptions of the goſpel. This will be done by one ſtroke." In the mean time it coincides juſt as well with the tenour of Milton's doctrine, to ſuppoſe, that he alludes in a more general acceptation to our Saviour's metaphorical *axe* in the goſpel, which was to be *laid to the root of the tree*, and whoſe ſtroke was to be quick and deciſive. *Matt.* iii. 10, *Luke*, iii. 9. " And now the *axe* is laid to the root of the tree: therefore every tree which bringeth not forth good fruit is hewn down, &c." That is, " Things are now brought to a criſis. There is no room for a moment's delay. God is now about to offer the laſt diſpenſation of his mercy. If ye reject theſe terms, no others will be offered afterwards: but ye ſhall ſuffer *one final* ſentence of deſtruction, as a tree, &c." All falſe religions were at once to be done away by the appearance of Chriſtianity, as when an axe is applied to a barren tree; ſo now an axe was to be applied to the corruptions of Chriſtianity, which in a ſimilar proceſs were to be deſtroyed by

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Return, Alpheus, the dread voice is paſt,
That ſhrunk thy ſtreams; return, Sicilian Muſe,

a ſingle and ſpeedy blow. The time was ripe for this buſineſs: the inſtrument was at hand. Our author has the ſame metaphor in a treatiſe written 1641. "They feeling the *axe* of God's *reformation hewing* at the old and hollow *trunk* of popery." *Proſe-Works*, vol. i. 17. Where he alſo ſays, that "the painted battlements, and gaudy rottenneſs, of Prelatry, want but one *puff* of the king's to blow them down, like a paſte-board houſe built of *court-cards*." Ib. 18. But he is rather unhappy in his compariſon, which follows, of epiſcopacy to a large wen growing on the head: for allowing ſuch a wen, on his own principles, to be an excreſcence and a deformity, to cut it off may prove a dangerous operation; and perhaps it had better remain untouched, with all its inconveniencies. It is matter of ſurpriſe, that this violent invective againſt the church of England and the hierarchy, couched indeed in terms a little myſterious yet ſufficiently intelligible, and covered only by a tranſparent veil of allegory, ſhould have been publiſhed under the ſanction and from the preſs of one of our univerſities; or that it ſhould afterwards have eſcaped the ſevereſt animadverſions, at a period when the proſcriptions of the Star-chamber, and the power of Laud, were at their height. Milton, under pretence of expoſing the faults or abuſes of the epiſcopal clergy, attacks their eſtabliſhment, and ſtrikes at their exiſtence. T. Warton.

I muſt further obſerve how ſurpriſing it is that the paſſage ſhould have eſcaped the notice of Laud, who, in the preceding year, had entered the following Memorandum in the *Diary of his own Life*: "A note was brought to me of a ſhort libel paſted on the Croſs in Cheapſide, that the *arch-wolf of Canterbury* had his hand in perſecuting the ſaints," An. 1637, July 7. See Wharton's Life &c. of Abp. Laud. Todd.

Ver. 133. *That* ſhrunk *thy ſtreams;*] In other words, "that ſilenced my paſtoral poetry." The Sicilian Muſe is now to return, with all her ſtore of rural imagery. T. Warton.

The imagery is here from the nobleſt ſource. "The waters ſtood above the mountains; at thy rebuke they fled; at the voice of thy thunder they haſted away." *Pſ.* civ. 7. See alſo *Pſ.* xviii.

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And call the vales, and bid them hither caſt
Their bells, and flowerets of a thouſand hues.
Ye valleys low, where the mild whiſpers uſe
Of ſhades, and wanton winds, and guſhing brooks,
On whoſe freſh lap the ſwart-ſtar ſparely looks;

13, 13. "That ſhrunk thy ſtreams," is a fine condenſation of the ſcriptural language." To *ſhrink*, it may alſo be obſerved, is uſed as a verb active by Sylveſter, *Du Bart.* 1621. p. 51.

——————" the ſilver-fronted ſtar
" That ſwells and *ſhrinks* the ſeas." DUNSTER.

Ver. 136. —————— *where the mild whiſpers* uſe
Of ſhades, and wanton winds, *and guſhing brooks,*]
The word *uſe*, as doctor Newton has obſerved, is employed by Spenſer in the ſenſe of *frequent, inhabit.* See the Introduct. F. Q. B. 6. ſt. 2.

" Guyde ye my footing, and conduct me well
" In theſe ſtrange waies where never foot did *uſe*."

Other examples might be added from our old poets. It is likewiſe thus employed by the old Italian writers. See Vocab. Della Cruſca in v. *uſare*. For the *wanton winds* ſee the note on *Arcades*, ver. 46. TODD.

Ver. 138. *On whoſe freſh lap the* ſwart-*ſtar ſparely* looks;] *Swart* or *ſwarth*. " Your *ſwarth* Cymerian." *Tit. Andr.* ii. iii. The dog-ſtar is called the *ſwart-ſtar*, by turning the effect into the cauſe. *Swart* is ſwarthy, brown, &c. Shakſpeare, *Com. Err.* A. iii. S. ii. " *Ant.* What complexion is ſhe of? *S. Swart*, like my ſhoe, but her face nothing like ſo cleane kept." And in Shakſpeare's *Sonn.* xxviii. The *ſwart*-complexion'd night." And in Browne's *Britannia's Paſtorals*, B. iv. S. iv. p. 71. edit. ut ſupr.

" And the *ſwart* plowman for his breakfaſt ſtaid."

And in B. ii. S. i. p. 22.

" The tyred bodie of the *ſwartie* cloune."

Hence we ſee the proceſs to the preſent word *ſwarthy*. Of the ſame complexion is the "*ſwart* faery of the mine," in *Comus*,

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Throw hither all your quaint enamell'd eyes,
That on the green turf ſuck the honied ſhowers,
And purple all the ground with vernal flowers. 141
Bring the rathe primroſe that forſaken dies,

v. 435. The word occurs both in Chaucer and Spenſer. Perhaps *looks* is a term from aſtrology. So in *Arcades*, v. 51. "Or what the croſs dire-*looking* planet ſmites." The *aſpect* of *a ſtar* was familiar language in Milton's age. See *Par. Loſt*, B. vi. 313. Shakſpeare in one citation will illuſtrate what I have ſaid, *Winter's Tale*, A. ii. S. 1.

——— "There's ſome ill planet reigns:
"I muſt be patient, till the heavens *look*
"With an *aſpect* more favourable."

Milton is more likely to have here had an eye to Beaumont and Fletcher's *Philaſter*, than to Horace's Fount of Blanduſia, as alledged by doctor Newton. A. v. S. i. vol. i. p. 159.

——— "Whoſe ſtill ſhades
"The worthier beaſts have made their layers, and ſlept
"Free from the *Sirian ſtar*." T. WARTON.

Ver. 142. *Bring the rathe primroſe that forſaken dies;*] It is obvious, that the general texture and ſentiment of this line is from the *Winter's Tale*, A. iv. S. v.

——— "Pale primroſes
"That die unmarried, &c."

Eſpecially as he had firſt written *unwedded* for *forſaken*, which appears in the edition of 1638. But the particular combination of "rathe primroſe" is perhaps from a Paſtoral called a *Palinode* by E. B. probably Edmond Bolton, in *England's Helicon*, edit. 1614. Signat. B. 4.

"And made the *rathe* and timely *primroſe* grow."

In the weſt of England, there is an early ſpecies of apple called the *rathe-ripe*. We have "*rathe* and late," in a *Paſtoral*, in Daviſon's *Poems*, edit. 4. Lond. 1621. p. 177. In Baſtard's Epigrams, printed 1598, I find "The *raſhed* primroſe, and the violet." Lib. i. Epigr. 34. p. 21. 12mo. Perhaps *raſhed* is a provincial corruption from *rathe*. But why does the primroſe die *unmarried*? Not becauſe it blooms and decays before the

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The tufted crow-toe, and pale jeſſamine,
The white pink, and the panſy freak'd with jet,

appearance of other flowers; as in a ſtate of ſolitude, and without ſociety. Shakſpeare's reaſon, which follows his lines juſt quoted, why it dies *unmarried*, is unintelligible, or rather is ſuch as I do not wiſh to underſtand. The true reaſon is, becauſe it grows in the ſhade, uncheriſhed or unſeen by the ſun, which was ſuppoſed to be in love with ſome ſorts of flowers. Thus in Drayton, *Ecl.* ix. vol. iv. p. 1432.

" Than roſes richer to behold
" That trim up lovers bours;
" The panſie and the marigold,
" Tho' Phebus' *paramours.*"

And ſee *Ecl.* i. p. 1389. And Shakſpeare, Sonnet xxv.

" Great princes *favourites* their fair leaves ſpread
" But as the marigold in the *ſun's eye*, &c."

For the marigold is ſuppoſed, on this principle, to cloſe at ſun ſet. Browne, *Brit. Paſt.* B. v. S. v. p. 97. edit. ut ſupr.

——— " The day is woxen olde,
" And gins to ſhut in *with* the *marigolde.*"

And our author's Prolufions, in a deſcription of the morning. " Quinetiam et mœſta Clytie, totam fere noctem converſo in orientem vultu, *Phœbum* præſtolata *ſuum*, jam arridet, et adblanditur *appropinquanti amatori.*" I believe much the ſame doctrine is held of the ſun-flower. T. WARTON.

Ver. 143. *The tufted crow-toe*, &c.] Mr. Bowle obſerves, that here is an undoubted imitation of Spenſer, in *April.*

" Bring hither the pinke, and purple cullumbine,
" With gilliflowres; &c."

I muſt add, that inſtead of *the well-attir'd woodbine*, he at firſt had written " *the gariſh columbine*," v. 146. *Gariſh* occurs now only once in our author, *Il Penſ.* v. 141. T. WARTON.

Gariſh occurs, however, again in Milton's *Proſe-Works*, edit. 1698, vol. i. 325. He is ſpeaking of the ceremonial part of the Law, " which led the Jews as children through corporal and *gariſh* rudiments." *Attire* and *attir'd* are often applied by our old poets to trees and flowers. Perhaps the thought may

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The glowing violet,
The muſk-roſe, and the well-attir'd woodbine,
With cowſlips wan that hang the penſive head,
And every flower that ſad embroidery wears:
Bid amaranthus all his beauty ſhed,
And daffadillies fill their cups with tears,
To ſtrew the laureat herſe where Lycid lies.
For, ſo to interpoſe a little eaſe,
Let our frail thoughts dally with falſe ſurmiſe;
Ay me! Whilſt thee the ſhores and ſounding ſeas

be referred, as Mr. Dunſter obſerves, to what is ſaid of the lillies, *Matt.* vi. 28. "Solomon in all his glory was not *arrayed* like one of theſe." TODD.

Ver. 149. *Bid amaranthus* &c.] Drummond, in his *Epitaph on Prince Henry*, thus exclaims:

"The immortal amaranthus, princely roſe,
"Sad violet, and that ſweet flower that bears
"In ſanguin ſpots the tenour of our woes,
"Spread on this ſtone, and waſh it with your tears."

TODD.

Ver. 153. ——————— *with falſe ſurmiſe;*] The new ſenſe which I mean to give to the remainder of the paragraph, requires a ſemicolon after *ſurmiſe:* and it appears in the firſt edition 1638. The ſecond edition of 1645, evidently from an overſight, has a full point after *ſurmiſe*, which has been implicitly continued ever ſince. T. WARTON.

Ver. 154. *Ay me!*] Milton repeats this exclamation, as Spenſer often does in his *Elegies*. See before, ver. 56. It ſeems to have been once ſo hackneyed a phraſe, that it is ridiculed in *The Scourge of Villanie*, 1598, Sat. viii. lib. iii.

"Pulling *aye mee*, ô valour's obloquie."

Again, in *The Woman Hater*, 1607, A. iii. S. i.

"Draw ſonnets from the melting louer's braine,
"*Aymees* and *elegies*."

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Waſh far away, where'er thy bones are hurl'd,
Whether beyond the ſtormy Hebrides,
Where thou perhaps, under the whelming tide,
Viſit'ſt the bottom of the monſtrous world;
Or whether thou, to our moiſt vows denied,

Here, however, Mr. Dunſter obſerves, (which I readily admit,) the burſt of grief is infinitely beautiful, when properly connected with what precedes it, and to which it refers. TODD.

Ver. 157. ——— *under the* whelming *tide,*] In the manuſcript, and the edition of 1638, it is "*humming* tide," in reference to the diſtant ſound of the waters over his head, while he was exploring "the *bottom* of the monſtrous world." See Note on *L' Allegro*, v. 118. The alteration was made in the ſecond edition, 1645. So, as Mr. Steevens ſuggeſts, in *Pericles Prince of Tyre*. See Malone's *Suppl. Shakſ.* ii. 80. "And *humming* water muſt o'erwhelm thy corpſe." By every perſon accuſtomed to diving, the propriety of this epithet is fully underſtood. Clarence, in his dream, talks of "the noiſe of waters in his ears," while he ſuppoſes himſelf ſinking to the bottom of the ſea; where alſo *the bottom of the monſtrous world* is finely deſcribed. Milton altered *humming* to *whelming*, as Lycidas was *now* dead. P. Fletcher has "*humming waters*," inviting to ſleep, *Piſcat. Ecl.* p. 11. edit. 1633. The epithet *humming*, ſays Doctor J. Warton, which he had firſt uſed, reminds us alſo of the ſtrong image of Virgil, when Ariſtæus deſcended to his mother's cavern, *Georg.* iv. 365. "Ingenti motu ſtupefactus aquarum." T. WARTON.

Ver. 158. ——— monſtrous *world;*] The ſea, th world of *monſters*, Horace, *Od.* I. iii. 18. "Qui ſiccis ocul *monſtra natantia.*" Virgil, *Æn.* vi. 729. "Quæ marmor ſert *monſtra* ſub æquore pontus." T. WARTON.

Thus Drummond in one of his Sonnets: "And Proteus' *mo ſtrous* people in the deep." TODD.

Ver. 159. ——— moiſt *vows*] Our *vows* accom panied with *tears*. As if he had ſaid *vota lachrymoſa*. But there may be a quaint alluſion to the *water*. T. WARTON.

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Sleep'ſt by the fable of Bellerus old, 160
Where the great Viſion of the guarded Mount
Looks toward Namancos and Bayona's hold;

Ver. 160. ——————— *Bellerus old,*] No ſuch name occurs in the catalogue of the Corniſh giants. But the poet coined it from Bellerium beforementioned. [See *Prelim. Notes.*] Bellerus appears in the edition 1638. But at firſt he had written Corineus, a giant who came into Britain with Brute, and was made lord of Cornwall. Hence Ptolemy, I ſuppoſe, calls a promontory near the Land's End, perhaps St. Michael's Mount, *Ocrinium*. From whom alſo came our author's "*Corineida* Loxo." *Manſ.* v. 46. Where ſee the Note. And he is mentioned in Spenſer's [not Spenſer's but Lod. Bryſket's] *Mourn. Muſe of Theſtylis.*

"Vp from his tombe the mightie *Corineus* roſe, &c."

See Geoffr. Monm. L. xii. c. i. Milton, who delighted to trace the old fabulous ſtory of Brutus, relates, that to *Corineus* Cornwall fell by lot, "the rather by him liked, for that the hugeſt giants in rocks and caves were ſaid to lurk there ſtill; which kind of monſters to deal with was his old exerciſe." *Hiſt. Eng.* ubi ſupr. i. 6. On the ſouth-weſtern ſhores of Cornwall, I ſaw a moſt ſtupendous pile of rock-work, ſtretching with immenſe ragged cliffs and ſhapeleſs precipices far into the ſea: one of the topmoſt of theſe cliffs, hanging over the reſt, the people informed me was called the *Giant's Chair*. Near it is a cavern called in Corniſh the *Cave with the voice*. T. WARTON.

Ver. 162. ——————— *Namancos*] I once thought that this name was deſigned for the celebrated *Numantia*, and that Milton had adopted the ſpelling from ſome romance. In the Monthly Magazine for June 1800, it is obſerved, that "*Namancos* muſt have been intended for the ancient *Numantia* near Tarragona on the coaſt of Catalonia, and that Milton has given a Spaniſh termination to the word." The obſerver adds, "I am aware that this place was on the oppoſite ſide to Bayona; but let it be remembered, that they are no common eyes which look upon the ſcene; that they are no leſs than thoſe of an arch-angel." Mr. Dunſter, noticing the preceding criticiſm, obſerves that "Milton ſcarcely meant to make his arch-angel look two

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Look homeward, Angel, now, and melt with ruth:
And, O ye dolphins, waft the hapleſs youth.
Weep no more, woful Shepherds, weep no more,
For Lycidas your ſorrow is not dead,
Sunk though he be beneath the watery floor;
So ſinks the day-ſtar in the ocean bed,

ways at once. Acceding," he ſays, to "*Namancos* being the ancient *Numantia*, I ſhall not heſitate to conſider "*Bayona's* hold" as the French *Bayonne* with its citadel, a very ſtrong fortreſs. To this, Mount's Bay, or the Guarded Mount, looks I believe more directly than to the Spaniſh *Bayona*; and the line of viſion directed to it would paſs at no great diſtance from that part of the Spaniſh coaſt, which lies neareſt to the ſite of the ancient *Numantia*."

It will however appear that the ancient *Numantia*, and the French *Bayonne*, were not the preſent objects of Milton's conſideration. I have been directed by a literary friend to Mercator's Atlas, edit. fol. Amſt. 1623, and again in 1636; and in the map of Galicia, near the point Cape Finiſterre, the deſired place occurs thus written, "*Namancos* T." In this map the caſtle of *Bayona* makes a very conſpicuous figure. Milton moſt probably recollected this geographical deſcription of the Spaniſh province. TODD.

Ver. 165. *Weep no more*, &c.] Milton, in this ſudden and beautiful tranſition from the gloomy and mournful ſtrain into that of hope and comfort, imitates Spenſer in his *eleventh Eclogue*, where, bewailing the death of ſome maiden of great blood in terms of the utmoſt grief and dejection, he breaks out all at once in the ſame manner. THYER.

Ver. 166. ——— *is not dead*, &c.] So in Spenſer's *Aſtrophel*, ſt. 48.

"Ah no! it is not dead, ne can it die,
"But lives for aye in bliſsful Paradiſe." T. WARTON.

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And yet anon repairs his drooping head,
And tricks his beams, and with new-ſpangled ore
Flames in the forehead of the morning ſky: 171
So Lycidas ſunk low, but mounted high,
Through the dear might of him that walk'd the waves;
Where, other groves and other ſtreams along,

Ver. 169. ——— repairs *his drooping head,*] I have heard it obſerved, that the uſe of *repairs* in the following paſſage of Gray's *Bard* is hard and uncommon.

——— " Hath quench'd *the orb of day?*
" To morrow he *repairs* the *golden* flood."

But Milton, ſays Mr. Steevens, was here in Gray's mind.
T. WARTON.

See alſo P. Fletcher's *Purp. Iſl.* 1633, c. vi. ſt. 71, where the alluſion is alſo to our Saviour; as it is here, v. 173.

" Ah! never could he hope once to *repair*
" So great a *wane,* ſhould not that new-born *Sun*
" Adopt him both his brother and his heir;
" Who through baſe life, and death, and hell, would run,
" To ſeat him in his loft, now ſurer, cell.
" *That he may mount to heaven, he ſunk to hell;*
" That he might live, he died; that he might riſe, he fell."
TODD.

Ver. 171. *Flames in the* forehead *of the morning* ſky:] So, in Sylveſter's *Du Bart.* edit. 1621. p. 35.

" Shall I omit a hundred prodigies
" Oft ſeen in *forehead* of the frowning *ſkies?*"

See alſo Craſhaw's *Poems,* ed. Paris, 1651, p. 27, of the *ſun;*

——" on *heauen's* azure *forehead* high to ſtand." TODD.

Ver. 173. *Through the dear might* &c.] Of him, over whom the waves of the ſea had no power. It is a deſignation of our Saviour, by a miracle which bears an immediate reference to the ubject of the poem. T. WARTON.

Ver. 174. ——— other *groves d* other *ſtreams along,*]

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With nectar pure his oozy locks he laves,
And hears the unexpreſſive nuptial ſong,
In the bleſt kingdoms meek of joy and love.
There entertain him all the ſaints above,
In ſolemn troops, and ſweet ſocieties,
That ſing, and, ſinging, in their glory move,
And wipe the tears for ever from his eyes.
Now, Lycidas, the ſhepherds weep no more;
Henceforth thou art the Genius of the ſhore,

Drummond, in his *Tears on the death of Moeliades*, thus addreſſes the ſpirit of the deceaſed:

" *Other* hilles and forreſts, *other* ſumptuous towres,
" Amaz'd thou find'ſt, excelling our poor bowres." TODD.

Ver. 177. Even here, after Lycidas is received into heaven, Milton does not make him an *Angel*. He makes him, indeed, a being of a higher order, the *Genius of the ſhore*, as at v. 183. If the poet in finally diſcloſing this great change of circumſtances, and in this prolix and ſolemn deſcription of his friend's new ſituation in the realms of bliſs after ſo diſaſtrous a death, had exalted him into an Angel, he would not have foreſtalled that idea, according to Thyer's interpretation, at v. 163. T. WARTON.

Ver. 179. *In ſolemn troops, and ſweet ſocieties,*] Compare *Par. Loſt*, B. xi. 80. See alſo B. vii. 198, B. x. 86, 460, B. i. 128, 315, 360, B. ii. 11, 310, B. v. 591, 601, 772, 840. Milton's angelick ſyſtem, containing many whimſical notions of the aſſociations and ſubordinations of theſe ſons of light, is to be ſeen at large in Thomas Aquinas and Peter Lombard. But it was not yet worn out in the common theology of his own times. This doctrine, which makes ſuch a figure in *Paradiſe Loſt*, he very gravely delivers in his *Ch. Governm.* B. i. ch. i. " The Angels themſelves are diſtinguiſhed and quaternioned into their celeſtial princedoms and ſatrapies." The ſame ſyſtem, which afforded ſo commodious a machinery for modern Chriſtian poetry, is frequent in the Italian poets. T. WARTON.

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In thy large recompence, and ſhalt be good
To all that wander in that perilous flood.
Thus ſang the uncouth ſwain to the oaks and rills,
While the ſtill morn went out with ſandals gray;
He touch'd the tender ſtops of various quills,
With eager thought warbling his Dorick lay:

Ver. 184. ——— *and ſhalt be good* &c.] The ſame compliment that Virgil pays to his Daphnis, *Ecl.* v. 64.

——— " Deus, deus ille, Menalca.
" Sis bonus ô felíxque tuis! &c." THYER.

Ver. 187. —— *the* ſtill *morn went out with ſandals* gray; &c.] " The *gray* dawn," *Par. Loſt*, B. vii. 373.—*Still*, becauſe all is ſilent at day-break. But though he began to ſing at day-break, he was ſo *eager*, ſo intent on his ſong, that he continued it till the evening. T. WARTON.

Ver. 188. *He touch'd the tender* ſtops *of various quills*,] Some readers are here puzzled with the idea of ſuch *ſtops* as belong to the organ. By *ſtops* he here literally means what we now call the *holes* of a flute or any ſpecies of pipe. Thus in Browne, *Britan. Paſt.* B. ii. S. iii. p. 85. ut ſupr.

" What muſicke is there in a ſhepherd's quill,
" If but a *ſtop* or *two* therein we ſpie?"

And in *Hamlet*, where the players *Enter with Recorders*. " *Ham.* Govern theſe ventages with your finger and thumb:—Look you, theſe are the *ſtops*. *Guild.* You would *play upon me:* you would ſeem to know my *ſtops*, &c." A. iii. S. ii. And ſee the *Induction to the Second P. Henry IV.* and our author in *Comus*, v. 345. He mentions the ſtops of an organ, but in another manner, in *Par. Loſt*, B. xi. 561. See alſo B. vii. 596. T. WARTON.

Ver. 189. *With eager thought warbling his Dorick lay:*] See Note on v. 2. This is a *Dorick* lay, becauſe Theocritus and Moſchus had reſpectively written a bucolick on the deaths of Daphnis and Bion. And the name *Lycidas*, now firſt imported into Engliſh paſtoral, was adopted, not from Virgil, but from Theocritus, *Idyll.* vii. 27.

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And now the ſun had ſtretch'd out all the hills,
And now was dropt into the weſtern bay: 191
At laſt he roſe, and twitch'd his mantle blue:
To morrow to freſh woods, and paſtures new.

——— ΛΥΚΙΔΑ φίλε, φαντὶ τὸ πάντες
Ἔμμεν ΣΥΡΙΚΤΑΝ μεγ' ὑπείροχον, ἔν τε νομῆυσιν
Ἔν τ' ἀμητήρισσι.

His character is afterwards fully juſtified in the Song of Lycidas. And he is ſtyled "dear to the Muſes," v. 95. And our author's ſhepherd Lycidas could "build the lofty rhyme." A Lycidas is again mentioned by Theocritus, *Idyll.* xxvii. 41. And a Lycidas ſupports a Sicilian dialogue in one of Bion's Bucolicks, vii. See *Epit. Damon.* v. 132. T. WARTON.

Mr. Warton is miſtaken in aſſerting that the name of *Lycidas* was firſt imported into Engliſh paſtoral by Milton. For Liſle, in his *Paſtorall Dedication to the King* of his tranſlation of *Du Bartas*, 1625, 4to, ſays

"My former ſhepheards ſong deuiſed was
"To pleaſe great Scotus, and his *Lycidas*." TODD.

Ver. 191. —— *was dropt into the weſtern bay:*] Lod. Bryſket concludes his *Paſtoral* on the death of Sir Philip Sydney in the ſame manner:

"The ſun, lo! haſtned hath his face to ſteepe
"In weſtern waves, &c." TODD.

Ver. 193. To morrow *to freſh woods, and* paſtures new.] So Ph. Fletcher, *Purple Iſl.* c. vi. ſt. 77. edit. 1633. "*To morrow* ſhall ye feaſt in *paſtures new*." T. WARTON.

I will conclude my remarks on this poem with the juſt obſervation of Mr. Thyer. "The particular beauties of this charming Paſtoral are too ſtriking to need much deſcanting upon; but what gives the greateſt grace to the whole, is that natural and agreeable wildneſs and irregularity which runs quite through it, than which nothing could be better ſuited to expreſs the warm affection which Milton had for his friend, and the extreme

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grief he was in for the loſs of him. Grief is eloquent, but not formal." NEWTON.

I ſee no extraordinary *wildneſs* and *irregularity*, according to doctor Newton, [Mr. Thyer,] in the conduct of this little poem. 'Tis true, there is a very original air in it, although it be full of claſſical imitations: but this, I think is owing, not to any diſorder in the plan, nor entirely to the vigour and luſtre of the expreſſion, but, in a good degree, to the looſeneſs and variety of the metre. Milton's ear was a good ſecond to his imagination. HURD.

Addiſon ſays, that he who deſires to know whether he has a true taſte for Hiſtory or not, ſhould conſider, whether he is pleaſed with Livy's manner of telling a ſtory; ſo, perhaps it may be ſaid, that he who wiſhes to know whether he has a true taſte for Poetry or not, ſhould conſider whether he is highly delighted or not with the peruſal of Milton's *Lycidas*. If I might venture to place Milton's Works, according to their degrees of Poetick Excellence, it ſhould be perhaps in the following order; *Paradiſe Loſt*, *Comus*, *Samſon Agoniſtes*, LYCIDAS, *L' Allegro*, *Il Penſeroſo*. The three laſt are in ſuch an exquiſite ſtrain, ſays Fenton, that though he had left no other monuments of his genius behind him, his name had been immortal. JOS. WARTON.

Of *Lycidas*, the diction is harſh, the rhymes uncertain, and the numbers unpleaſing. What beauty there is we muſt therefore ſeek in the ſentiments and images. It is not to be conſidered as the effuſion of real paſſion; for paſſion runs not after remote alluſions and obſcure opinions. Paſſion plucks no berries from the myrtle and ivy, nor calls upon Arethuſe and Mincius, nor tells of rough *Satyrs* and *Fauns with cloven heel*. Where there is leiſure for fiction there is little grief.

In this poem there is no nature, for there is nothing new. Its form is that of a paſtoral, eaſy, vulgar, and therefore diſguſting; whatever images it can ſupply are long ago exhauſted; and its inherent improbability always forces diſſatisfaction on the mind. When Cowley tells of Hervey, that they ſtudied together, it is eaſy to ſuppoſe how much he muſt miſs the companion of his labours, and the partner of his diſcoveries; but what image of tenderneſs can be excited by theſe lines!

"We drove afield, and both together heard

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" What time the gray-fly winds her ſultry horn,
" Battening our flocks with the freſh dews of night."

We know that they never drove afield, and that they had no flocks to batten; and, though it be allowed that the repreſentation may be allegorical, the true meaning is ſo uncertain and remote, that it is never ſought becauſe it cannot be known when it is found.

Among the flocks, and copſes, and flowers, appear the heathen deities; Jove and Phœbus, Neptune and Æolus, with a long train of mythological imagery, ſuch as a College eaſily ſupplies. Nothing can leſs diſplay knowledge, or leſs exerciſe invention, than to tell how a ſhepherd has loſt his companion, and muſt now feed his flocks alone, without any judge of his ſkill in piping; and how one god aſks another what is become of Lycidas, and how neither god can tell. He, who thus grieves, will excite no ſympathy; he, who thus praiſes, will confer no honour.

This poem has yet a groſſer fault. With theſe trifling fictions are mingled the moſt awful and ſacred truths, ſuch as ought never to be polluted with ſuch irreverend combinations. The ſhepherd likewiſe is now a feeder of ſheep, and afterwards an eccleſiaſtical paſtor, a ſuperintendant of a Chriſtian flock. Such equivocations are always unſkilful; but here they are indecent, and at leaſt approach to impiety, of which, however, I believe the writer not to have been conſcious. Such is the power of reputation juſtly acquired, that its blaze drives away the eye from nice examination. Surely no man could have fancied that he read *Lycidas* with pleaſure, had he not known its author. JOHNSON.

Doctor Johnſon obſerves, that *Lycidas* is filled with the heathen deities; and a long train of mythological imagery, ſuch as a College eaſily ſupplies. But it is ſuch alſo, as even the Court itſelf could now have eaſily ſupplied. The publick diverſions, and books of all ſorts, and from all ſorts of writers, more eſpecially compoſitions in poetry, were at this time overrun with claſſical pedantries. But what writer, of the ſame period, has made theſe obſolete fictions the vehicle of ſo much fancy and poetical deſcription? How beautifully has he applied this ſort of alluſion to the Druidical rocks of Denbighſhire, to Mona, and than fabulous books of Deva! It is objected, that its paſtoral form is diſguſting. But this was the age of paſtoral: and yet *Lycidas* has but little of the bucolick cant, now ſo faſhionable.

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The Satyrs and Fauns are but juſt mentioned. If any trite rural topicks occur, how are they heightened!

" Together both, ere the high lawns appear'd
" Under the opening eye-lids of the morn,
" We drove afield, and both together heard
" What time the gray-fly winds her ſultry horn,
" Battening our flocks with the freſh dews of night."

Here the day-break is deſcribed by the faint appearance of the upland lawns under the firſt gleams of light: the ſun-ſet by the * buzzing of the chaffer: and the night ſheds her *freſh dews* on their flocks. We cannot blame paſtoral imagery, and paſtoral allegory, which carry with them ſo much natural painting. In this piece there is perhaps more poetry than ſorrow. But let us read it for its poetry. It is true, that paſſion plucks no berries from the myrtle and ivy, nor calls upon Arethuſe and Mincius, nor tells of *rough Satyrs with cloven heel.* But poetry does this: and in the hands of Milton, does it with a peculiar and irreſiſtible charm. Subordinate poets exerciſe no invention, when they tell how a ſhepherd has loſt his companion, and muſt feed his flocks alone, without any judge of his ſkill in piping: but Milton dignifies and adorns theſe common artificial incidents with unexpected touches of pictureſque beauty, with the graces of ſentiment, and with the novelties of original genius. It is objected " here is no art, for there is nothing new." To ſay nothing that there may be art without novelty, as well as novelty without art, I muſt reply, that this objection will vaniſh, if we conſider the imagery which Milton has raiſed from local circumſtances. Not to repeat the uſe he has made of the mountains of Wales, the iſle of Man, and the river Dee, near which Lycidas was ſhipwrecked; let us recollect the introduction of the romantick ſuperſtition of St. Michael's Mount in Cornwall, which overlooks the Iriſh ſeas, the fatal ſcene of his friend's diſaſter.

* Mr. Warton here contradicts himſelf. See the note on ver. 27. I ſubjoin the ingenious remark of Mr. Scott, " that the poet meant to point out the proceſs of a whole day from morning, through noon, to evening and night; marking the firſt by the appearance of the lawns, the ſecond by the hum of the gray-fly, expreſſed by the bold epithet "*ſultry* horn," and the third and fourth by the appearance and deſcent of the evening-ſtar." *Critical Eſſays*, &c. 8vo, 1785, p. 44. Todd.

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But the poetry is not always unconnected with paſſion. The poet laviſhly deſcribes an ancient ſepulchral rite, but it is made preparatory to a ſtroke of tenderneſs. He calls for a variety of flowers to decorate his friend's hearſe, ſuppoſing that his body was preſent, and forgetting for a while that it was floating far off in the ocean. If he was drowned, it was ſome conſolation that he was to receive the decencies of burial. This is a pleaſing deception: it is natural and pathetick. But the real cataſtrophe recurs. And this circumſtance again opens a new vein of imagination.

Dr. Johnſon cenſures Milton for his allegorical mode of telling that he and Lycidas ſtudied together, under the fictitious images of rural employments, in which, he ſays, there can be no tenderneſs; and prefers Cowley's lamentation of the loſs of Harvey, the companion of his labours, and the partner of his diſcoveries. I know not if, in this ſimilarity of ſubject, Cowley has more tenderneſs; I am ſure he has leſs poetry. I will allow that he has more wit, and more ſmart ſimilies. The ſenſe of our author's allegory on this occaſion is obvious, and is juſt as intelligible as if he had uſed plain terms. It is a fiction, that, when Lycidas died, the woods and caves were deſerted and overgrown with wild thyme and luxuriant vines, and that all their echoes mourned; and that the green copſes no longer waved their joyous leaves to his ſoft ſtrains: but we cannot here be at a loſs for a meaning, a meaning which is as clearly perceived, as it is elegantly repreſented. This is the ſympathy of a true poet. We know that Milton and King were not *nurſed* on the *ſame hill;* that they did not *feed* the *ſame flock, by fountain, ſhade, or rill:* and that *rough Satyrs* and *Fauns with cloven heel* never danced to their *rural ditties.* But who heſitates a moment for the application? Nor are ſuch ideas more untrue, certainly not leſs far-fetched and unnatural, than when Cowley ſays, that he and Harvey ſtudied together every night with ſuch unremitted diligence, that the twinſtars of Leda, ſo *famed* for *love*, looked down upon the twinſtudents with wonder *from above*. And where is the tenderneſs, when he wiſhes, that, on the melancholy event, the branches of the trees at Cambridge, under which they walked, would *combine* themſelves into a *darker* umbrage, *dark* as the *grave* in which his departed friend was newly laid? Our author has alſo been cenſured for mixing religious diſputes with pagan and paſtoral ideas.

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But he had the authority of Mantuan and Spenſer, now conſidered as models in this way of writing. Let me add, that our poetry was not yet purged from its Gothick combinations; nor had legitimate notions of diſcrimination and propriety ſo far prevailed, as ſufficiently to influence the growing improvements of Engliſh compoſition. Theſe irregularities and incongruities muſt not be tried by modern criticiſm. T. WARTON.

I wiſh indeed that the fictions of heatheniſm had not here been mingled with what is ſacred; particularly that, after the ſublime intimation from Scripture of Angels *wiping the tears for ever from the eyes of Lycidas*, Lycidas thus beatified, had not been converted into the claſſical *Genius of the ſhore*. My wiſh has been pronounced a "little raſh" by a lady, whoſe taſte and judgement are well known to the publick, and who has thus pleaded in defence of the poet. "Remember," ſays Mrs. Anna Seward in her obliging letter to me, "how exquiſitely the bard excuſes the intermixture in the courſe of the compoſition. Thus:

> O fountain Arethuſe, and thou honour'd flood,
> Smooth-ſliding Mincius, cloth'd with vocal reeds!
> *That* ſtrain I heard was of an *higher* mood.

And again:

> Return, Alpheus, the dread voice is paſt
> That ſhrunk thy ſtreams; return, Sicilian muſe!

In Mr. T. Warton's note on the firſt of theſe apologies, I wonder he was not aware that, by 'That ſtrain I heard was of a higher mood,' Milton meant *more* than the ſuperiority of *Phœbus* to the paſtoral Muſes, ſince he and they held the ſame doctrine; and ſince judgement and retribution, alluded to in the lines which precede it, are of an higher ſchool than that of *his* temple. Milton, after aſſerting the more ſerious origin of *that ſtrain*, proceeds to beguile his ſorrow for the loſs of his friend yet further, by 'dallying with falſe ſurmiſe;' and ſweetly does he play with it, ſmiling through his tears, while he interrogates the ſea-nymphs, and *replies* for them. Then again, after having left the Heathen, once more, for the Chriſtian alluſions, he re-invokes the fabulous train, and calls it *Alpheus;* aſſerting that the dread voice is paſt that ſhrunk his ſtreams, evidently meaning by the *dread voice* thoſe Chriſtian alluſions. Invocations of ſuch ſpirited beauty had

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been loſt *but* for the mixture of mythology; and had the wiſh you expreſs prevailed, the claſſic fables been baniſhed from this monody, its moſt poetical parts had alſo been loſt. Fiction was invoked by the poet. She came in all her ingenuity, her graces, her charms; and it is entirely ſufficient that her repeated introduction has been ſo finely apologiſed by her introducer. If I could conſider the Genius of the ſhore, into which Milton transforms his drowned friend, as an *entirely* Pagan idea, I ſhould join you in condemning it as a ſuperfluous dereliction from the final and ſublime reſumption of *ſcriptural* hopes and dependencies; but I cannot ſee any thing repugnant to *them* in ſuppoſing the beatified ſouls of men employed by their Creator as miniſtrant ſpirits, averting from ſhores, countries, and their inhabitants, many an impending peril."

It has been obſerved, that, "as Dante has made Cato of Utica keeper of the gates of Purgatory, Milton has here, in return, placed St. Peter in company with Apollo, Triton, Æolus, &c. For the intruſion of what follows, reſpecting the clergy of his time, the earlieſt Italians have, in pieces of every ſort, ſet plentiful example. Perhaps no better reaſon can be given for Milton's conduct here, than what ſome commentator gives for Dante's above mentioned: *Per verità è un gran capriccio, ma in ciò ſegue ſuo ſtile.*" See Curſory Remarks on ſome of the ancient Engliſh poets, particularly Milton, 1789, p. 112. The firſt part of the Italian commentator's remark, ſays Mr. Dunſter, I readily admit to be applicable in this inſtance to Milton; but though he ſometimes gives into theſe *capriccie*, it certainly cannot be ſaid of him that *in ciò ſegue ſuo ſtile.*

The rhymes and numbers, which doctor Johnſon condemns, appear to me as eminent proofs of the poet's judgement; exhibiting, in their varied and arbitrary diſpoſition, an eaſe and gracefulneſs, which infinitely exceed the formal couplets, or alternate rhymes, of modern Elegy. Lamenting alſo the prejudice which has pronounced *Lycidas* to be vulgar and diſguſting, I ſhall never ceaſe to conſider this monody as the ſweet effuſion of a moſt poetick and tender mind; entitled, as well by its beautiful melody, as by the frequent grandeur of its ſentiments and language, to the utmoſt enthuſiaſm of admiration. TODD.

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Original Various Readings of Lycidas,

From Milton's MS, in his own hand.

Examined by the editor of theſe volumes.

Ver. 10. Who would not ſing for Lycidas, he *well* knew.
Ver. 22. *To* bid faire peace &c.
Ver. 26. Under the *glimmering* eye-lids &c.
Ver. 30. Oft till the *even-ſtarre* bright
Towards heaven's deſcent had ſloapt his* *burniſht* wheel.
Ver. 47. Or froſt to flowres that their gay † *buttons* wear.
Here *bear* had been written, and eraſed, before *wear*.
Ver. 58. What could the *golden-hayr'd Calliope*
For her inchaunting ſon,
When *ſhe beheld* (*the gods far-ſighted bee*)
His goarie *ſcalpe rowle* downe *the Thracian lee*.
Here, after inchaunting ſon, occurs in the margin
Whome univerſal Nature *might* lament,
And heaven and hel deplore,
When his *divine head* downe the ſtreame was ſent.
The line *And heaven* &c. is eraſed; *divine* head is alſo altered to divine *viſage*, and afterwards to *goary viſage*.

* *Burniſh'd* is an epithet, in our elder poetry, often applied to the ſun's equipage, or reſidence. Thus, in *The famous hiſtory of Tho. Stukely*, as it hath been acted, 4to. 1605, bl. l.

——————" the ſonne of Phœbus,
" Vpon his father's fiery BURNISHD *carr*,
" Nere ſat ſo glorious." TODD.

† See Beaumont and Fletcher, *The Two Noble Kinſmen*, A. iii. S. i.

——————" O queen Emilia,
" Freſher than May, ſweeter
" Than her guld *buttons* on the boughs."

And Shakſpeare, *Hamlet*, A. i. S. iii.

" The canker galls the infants of the ſpring
" Too oft before their *buttons* be diſclos'd "

And Browne, *Brit. Paſt.* B. ii. S. iii. p. 61. edit 1616.

" Flora's choiſe *buttons* of a ruſſet dye." T. WARTON.

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Ver. 69. *Hid in* the tangles &c.

Ver. 85. Oh fountain Arethuſe, and, thou *ſmooth* flood,
* *Soft* ſliding Mincius.

Smooth is then altered to *fam'd*, and next to *honour'd*: And *ſoft*-ſliding to *ſmooth*-ſliding.

Ver. 105. *Scraul'd ore* with figures dim.
Inwrought is in the margin.

Ver. 129. Daily devours apace, and *little* ſed.
Nothing is eraſed.

Ver. 138. On whoſe freſh lap the ſwart ſtar *ſlintly* looks.
At firſt *ſparely*, as at preſent.

Ver. 139. *Bring* hither &c.

Ver. 142. Bring the rathe primroſe that *unwedded dies*,
Colouring the pale cheek of uninjoy'd love;
And that ſad floure that ſtrove
To write his own woes on the vermeil graine:
Next adde Narciſſus that ſtill weeps in vaine;
The *woodbine*, and the pancie freak't with jet,
The glowing violet,
The *cowſlip* wan that *hangs his* penſive head,
And every *bud* that † *ſorrow's liverie* weares;

* In Sandy's *Pſalms*, publiſhed in the ſame year with *Lycidas*, is the following phraſe, *Pſ.* xxiii.

" He foſters me in fragrant meads,
" By *ſoftly*-ſliding waters leads."

And in Sylveſter's *Du Bart.* there is the other altered compound, " *ſmooth*-ſliding waters," edit. 1621, p. 171. Compare alſo ibid, p. 1177.

" You ſilver brooks, cleer rivers, cryſtall fountains,
" Whoſe *ſmooth* ſwift-*ſliding* paſe
" Still, ſtill roules down apace."

So, in the ſecond page of *The Teares of Love, or Cupid's Progreſſe*, by Thomas Collins, 4to. 1615.

" For Nayis, Lady of that louely Lake,
" Did ſo much pity on the ſhepheards take,
" That ſhe compeld the *ſilent-ſliding* waues
" To glide apace, &c." Todd.

† This remarkable expreſſion, *ſorrow's liverie*, may allude perhaps to a paſſage in an elegant poet, with which Milton might have been pleaſed. See Habington's *Caſtara*, edit. 1635, p. 88, " Vpon the death of a Ladie:"

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Let daffadillies fill their cups with teares,
Bid amaranthus all his beautie ſhed.

Here alſo the *well-attir'd woodbine* appears, as at preſent, altered from *gariſh columbine;* and *ſad embroidery*, an alteration of *ſad eſcocheon*, inſtead of *ſorrow's liverie*.

Ver. 153. Let our *ſad* thoughts &c.

Ver. 154. Ay mee, whilſt thee the *floods* and founding ſeas.

Ver. 160. Sleep'ſt by the fable of *Corineus* old.

But *Bellerus* is a correction.

Ver. 176. *Liſtening* the unexpreſſive nuptial ſong.

——————" ſweet flowers——
" Which now adorne her hearſe. The violet there
" On her *pale cheeke* doth the *ſad livery* weare,
" Which heaven's compaſſion gave her."

See alſo Wither's *Juvenilia*, 1622, p. 351.

——————" my Muſe, as yet vnknowne,
" Should firſt in *ſorrowe's liuery* be ſhowne." Tann.

And now the sun —
Note. Ver. 190-192 At last he rose —
Compare Spenser's Shep. Cal. January:
"By that the welked Phabus 'gan avail
his weary waine; and now the frosty Night
Her mantle black throughe heaven 'gan overhale;
Which seen, the pensive boy, half in despight,
arose, and homeward drove his sullen sheep,
Whose hanging heads did seem his careful case to weep."

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L'ALLEGRO

AND

IL PENSEROSO.

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PRELIMINARY NOTES

ON

L'ALLEGRO AND IL PENSEROSO.

IT will be no detraction from the powers of Milton's original genius and invention to remark, that he ſeems to have borrowed the ſubject of *L'Allegro* and *Il Penſeroſo*, together with ſome particular thoughts, expreſſions, and rhymes, more eſpecially the idea of a contraſt between theſe two diſpoſitions, from a forgotten poem prefixed to the firſt edition of Burton's *Anatomie of Melancholy*, entitled "The Author's *Abſtract* of Melancholy, or a Dialogue between Pleaſure and Pain." Here Pain is Melancholy. It was written, as I conjecture, about the year 1600. I will make no apology for abſtracting and citing as much of this poem, as will be ſufficient to prove to a diſcerning reader, how far it had taken poſſeſſion of Milton's mind. The meaſure will appear to be the ſame; and, that our author was at leaſt an attentive reader of Burton's book, will be perhaps concluded from the traces of reſemblance which I ſhall incidentally notice in paſſing through the *L'Allegro* and *Il Penſeroſo*.

" When I goe muſing all alone,
" Thinking of diuerſe thinges foreknown;
" When I build caſtles in the ayre,
" Voide of ſorrow, voide of feare:
" Pleaſing myſelfe with phantaſmes ſweet,
" Methinkes the time runnes very fleet.
" All my joyes to this are folly,
" Nought ſo ſweet as Melancholy!
" When to myſelf I act and ſmile,
" With pleaſing thoughts the time beguile,
" By a brooke ſide, or wood ſo greene,
" Vnheard, vnſought for, and vnſeene;

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" A thouſand pleaſures do me bleſſe, &c.
" Methinkes I hear, methinkes I ſee,
" Sweet muſicke, wondrous melodie;
" Townes, palaces, and cities fine,
" Rare beauties, gallant ladies ſhine:
" Whate'er is louely or diuine:
" All other joyes to this are folly,
" Nought ſo ſweet as Melancholy!
" Methinkes I heare, methinkes I ſee,
" Ghoſtes, goblins, fiendes: my phantaſie
" Preſents a thouſand vgly ſhapes, ——
" Dolefull outcries, fearfull ſightes,
" My ſad and diſmall ſoule affrightes:
" All my griefes to this are ſolly
" Nought ſo damnde as Melancholy!"

As to the very elaborate work to which theſe viſionary verſes are no unſuitable introduction, the writer's variety of learning, his quotations from ſcarce and curious books, his pedantry ſparkling with rude wit and ſhapeleſs elegance, miſcellaneous matter, intermixture of agreeable tales and illuſtrations, and perhaps, above all, the ſingularities of his feelings clothed in an uncommon quaintneſs of ſtyle, have contributed to render it, even to modern readers, a valuable repoſitory of amuſement and information. But I am here tempted to add a part of Burton's proſe, not ſo much for the purpoſe of exhibiting a ſpecimen of his manner, as for the ſake of ſhowing, at one view, how nearly Milton has ſometimes purſued his train of thought, and ſelection of objects, in various paſſages of *L'Allegro* and *Il Penſeroſo*. It is in the chapter entitled, *Exerciſe rectified both of Body and Minde*. "But the moſt pleaſing of all outward paſtimes, is *Deambulatio per amœna loca*, to make a pretty progreſſe, to ſee citties, caſtles, townes: as Fracaſtorius,

" *Viſere ſæpe amnes nitidos, peramœnaque Tempe,*
" *Et placidas ſummis ſectari in montibus auras.*

" To walke amongſt orchards, gardens, bowres, and artificiall wilderneſſes, green thickets, arches, groves, rillets, fountains, and ſuch like pleaſant places, like that Antiochian Daphne, pooles,—betwixt wood and water, in a faire meadow by a riuer

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ſide, to diſport in ſome pleaſant plaine, to run vp a ſteepe hill, or ſit in a ſhadie ſeat, muſt needes be a delectable recreation.—To ſee ſome pageant or ſight go by, as at coronations, weddings and ſuch like ſolemnities; to ſee an ambaſſadour, or prince, met, receiued, entertained with Maſkes, ſhewes, &c.—The country has its recreations, may-games, feaſts, wakes, and merry-meetings.—All ſeaſons, almoſt all places, haue their ſeuerall paſtimes, ſome in ſummer, ſome in winter, ſome abroad, ſome within.—The ordinary recreations which we haue in winter, and in moſt ſolitary times buſy our mindes with, are cardes, tables,—muſicke, Maſkes, vlegames, catches, purpoſes, queſtions *, merry tales of errant knights, kings, queenes, louers, lordes, ladies, dwarfes, theeues, fayries, &c.—Dancing, ſinging, maſking, mumming, ſtage-playes, howſoeuer they bee heauily cenſured by ſome ſeuere Catos, yet if opportunely and ſoberly vſed, may juſtly be approved.—To read, walke, and ſee mappes and pictures, ſtatues, old coynes of ſeuerall ſortes, in a fayre gallerie, artificiall workes, &c. Whoſoeuer he is therefore, that is overrunne with ſolitarineſſe, or carried away with a *pleaſing melancholy* and vaine conceits,—I can preſcribe him no better remedie than this of ſtudy." He winds up his ſyſtem of ſtudious recreation, with a recommendation of the ſciences of morality, aſtronomy, botany, &c. "To ſee a well-cut herball, all hearbs, trees, flowers, plants, expreſſed in their proper colours to the life, &c." P. ii. §. 2. p. 224—234. edit. 1624.—In Beaumont and Fletcher's *Nice Valour* or *Paſſionate Madman*, there is a beauiful Song on Melancholy, ſome of the ſentiments of which, as Sympſon long ſince obſerved, appear to have been dilated and heightened in the *Il Penſeroſo*. Milton has more frequently and openly copied the plays of Beaumont and Fletcher, than of Shakſpeare. One is therefore ſurpriſed, that, in his panegyrick on the ſtage, he did not mention the twin-bards, when he celebrates the learned ſock of Jonſon, and the wood-notes wild of Shakſpeare. But he concealed his love. T. WARTON.

I will add the Song from *Nice Valour*, together with the remarks of an ingenious critick on its application to *Il Penſeroſo*:

* *Croſs-purpoſes, Queſtions and commands*, ſuch as Milton calls "Quips, and Cranks, and wanton Wiles," *L' Alleg.* v. 27.

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1.

" Hence, all you vain delights,
" As ſhort as are the nights
" Wherein you ſpend your folly;
" There's nought in this life ſweet,
" If wiſe men were to ſee't,
" But only Melancholy,
" O ſweeteſt Melancholy!

2.

" Welcome folded arms, and fixed eyes,
" A ſigh that, piercing, mortifies;
" A look that's faſten'd to the ground,
" A tongue chain'd up without a ſound.

3.

" Fountain-heads, and path-leſs-groves,
" Places which pale paſſion loves;
" Moonlight walks, when all the fowls
" Are warmly hous'd, ſave bats and owls;
" A midnight bell, a parting groan,
" Theſe are the ſounds we feed upon:
" Then ſtretch our bones in a ſtill gloomy valley,
" Nothing's ſo dainty-ſweet as lovely Melancholy."

" It would be, doubtleſs, in the opinion of all readers, going too far to ſay, that this Song deſerves as much notice as the *Penſeroſo* itſelf: But it ſo happens, that very little of the former can remain unnoticed, whenever the latter is praiſed. Of this Song the conſtruction is, in the firſt place, to be admired. It divides into three parts. The firſt part diſplays the moral of melancholy: the ſecond, the perſon or figure: the third, the circumſtance, that is, ſuch things as encreaſe or flatter the diſpoſition. Nor is it ſurpriſing, that Milton ſhould be ſtruck with the images and ſentiments it affords, moſt of which are ſomewhere inſerted in the *Penſeroſo*. It will not, however, be found to have contributed much to the conſtruction of Milton's poem. The ſubjects they ſeverally exhibit are very different: they are alike only, as ſhown under the ſame diſpoſition of melancholy. Beaumont's is the melancholy of the ſwain; of the mind, that contemplates nature and man, but in the grove and the cottage.

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Milton's is that of the ſcholar and philoſopher; of the intellect, that has ranged the mazes of ſcience, and that decides upon vanity and happineſs, from large intercourſe with man, and upon extenſive knowledge and experience. To ſay, therefore, that Milton was indebted to Beaumont's ſong for his *Penſeroſo* would be abſurd. That it ſupplied ſome images to his poem will be readily allowed: and that it would be difficult to find, throughout the *Penſeroſo*, amidſt all its variety, any more ſtriking, than what Beaumont's ſecond ſtanza affords, may alſo be granted. Milton's poem is among thoſe happy works of genius, which leave a reader no choice how his mind ſhall be affected." *Curſory Remarks on ſome of the ancient Engliſh poets, particularly Milton.* Lond. [printed, but not publiſhed,] 1789, p. 114.

It has been alſo obſerved, that the concluding lines of *The Paſſionate Shepherd to his Love*, and *the Nymph's reply to the Shepherd*,

" If theſe delights thy mind may move,
" Then live with me, and be my love,"

ſeem to have furniſhed Milton with the hint for the laſt lines both of his *Allegro* and *Penſeroſo*. The two poems juſt mentioned, had been uſually aſcribed to Shakſpeare, till Dr. Percy proved Marlowe to be the author of *The Paſſionate Shepherd*, and Sir Walter Raleigh of *The Nymph's Reply*. See Reliques of Anc. Eng. Poetry, third edit. vol. i. p. 218, &c. Marlowe's beautiful poem appears to have been admired by other poets, as well as by Milton; and to have been the parent of ſeveral elegant imitations. The firſt which occurs, is a poem in *England's Helicon*, 1600, written by Sir Walter Raleigh, under his known ſignature of *Ignoto*, and which is reprinted in *The Muſes Library*, 1738. It begins,

" Come, live with me, and be my dear,
" And we will revell all the year,
" In plains and groves, &c."

Another imitation may be found in Donne's *Poems*, 1633, p. 190, entitled *The Bait:*

" Come, live with mee, and be my love,
" And wee will ſome new pleaſures prove
" Of golden ſands, &c."

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I meet, in Herrick's *Heſperides*, 1648, p. 223, with a third imitation, which, I believe, has not hitherto been noticed; "*To Phillis, to love and live with him:*

"Live, live with me, and thou ſhalt ſee
"The pleaſures I'll prepare for thee;
"What ſweets the country can afford
"Shall bleſſe thy bed, and bleſſe thy board, &c."

But there is a poet little known, I apprehend, to fame; whoſe early imitation both of *The Paſſionate Shepherd*, and *The Reply*, deſerves notice. It may not ſeem foreign to the ſubject of this note, and I flatter myſelf I ſhall oblige the lovers of ancient poetry, if I exhibit ſome of theſe forgotten ſtanzas: From "*The Amoroſe Songes, Sonets, and Elegies of* M. Alexander Craige, Scoto-Britaine, *Imprinted at London by William White*, 1606." 12mo. not paged. "*Alexis* to *Leſbia*.

"Come, be my loue, and liue with mee, &c.
"For we ſhall on the mountains go,
"In ſhadie vmbers to and fro:
"In vallies low, and on the bray;
"And with thy feet the flowrs ſhall play.
"And I ſhall make thee pleaſant poſes
"Of daſies, gilliflowrs, and roſes:
"My arms ſhall be a belt to thee;
"Thine, if thou wilt, the like to me.—
"And when Apollo takes his reſt,
"With wearie horſes in the Weſt;
"And Cynthia begins to ſhine,
"Thy poet's * tugur ſhall be thine.
"Then ſhalt thou ſee my homlie fare,
"And what poore riches I haue thare:
"And, if thoſe things can moue thy mind,
"Come, come, and be no more vnkind."

Leſbia her anſwer to *Alexis*.

"If all were thine that there, I ſee,
"Thou paynts to breed content to mee;

* He means by *tugur* his *cottage*, from the Latin *tugurium*.

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" Then thoſe delights might moue my mind
" To yeeld, &c."

She promiſes, however, to be his " ſoon or ſine;" and concludes

" The chriſtall ſtreams ſhall backward moue,
" Ere I forget thy faithful loue."

After this avowal, " *A new perſuaſion to Leſba*" is offered by the poet; from which I will ſelect ſome pleaſing lines:

" Once more I pray thee, be my loue;
" Come, liue with me, and thou ſhalt proue
" All pleaſures &c.—
" The louely herald of the ſpring,
" The Philomel, to thee ſhall ſing.—
" And when Apollo's coach agane
" Giues way vnto Diana's wane,
" Thy poet, on his pyping reed,
" Thy fanſie with ſweet ſongs ſhall feed.
" Thou ſhalt want no content of mind,
" Save wealth, which poets ſeldom find:
" If pouertie hath power to moue,
" Come, come ſweet heart, and be my loue."

Mr. Warton has cited, in the firſt Note on *L' Allegro*, ſome elegant lines from Marſton's *Scourge of Villanie*, to which, he thinks, Milton is indebted. Of this book it may not be improper to add a few words; particularly, as it ſeems to have been read with attention by our immortal poet. Mr. Warton and Mr. Steevens have obſerved that, in conſequence of an order ſigned by the Archbiſhop of Canterbury and the Biſhop of London, it was burnt, together with *Pigmalions Image, and Certaine Satyres*, publiſhed alſo by Marſton in 1598, under the ſignature of W. K., or William Kinſayder, as it is ſubſcribed to a proſe addreſs in *The Scourge of Villanie;* an aſſumed name, by which, ſays Mr. Bowle, the editor of theſe poems in 1764, he was known to his contemporaries; as appears from a paſſage in *The Return from Parnaſſus*, A. i. S. ii. In the ſame conflagration, by the ſame order, periſhed, as I find in the curious and intereſting Extracts taken from the Entries belonging to the Stationers' Company by Iſaac Reed Eſq., " Hall's *Satires*,

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Snarlinge *Satires*, Davies's *Epigrams*, &c." and a further order added, "That no *Satyres* or *Epigrams* be printed hereafter."

I take this opportunity of obſerving, that there is, in the Church Library of Canterbury, a collection of poems in MS, numbered D. 10. entitled "*Epigrammaſatiron: The times whiſtle, or, A newe daunce of ſeven Satires; whereunto are annexed divers other poems*, &c." Probably theſe Satires were never publiſhed, in conſequence of the order above mentioned; but, that they were intended for, if not committed to, the preſs, is evident from an addreſs "*Ad lectorem*. Reader, if thou expect to find in this booke either affectation of poetical ſtile, or roughneſſe of unhewen invention, &c." And, to the *Satires*, are added, "*Certaine Poems, compriſing things naturall, morall, and theologicall, Written by* R. C. *gent.*" Where, in another addreſs, the author tells the reader, his "preſent kinde acceptation of this wilbe a great animation to his ſubſequent endevors." I ſhould obſerve, that, in the MS, the initials of the author's name are expunged in the firſt title. The author writes in a very ſpirited and poetical manner; and imitates Marſton both in ſentiment and ſubject: He openly alludes indeed to Marſton's *Scourge*: Thus, in the Introduction;

"Ffrom ye Rhamnuſian goddeſſe am I ſent,
"On ſinne to' inflict deſerved puniſhment:
"All-ſeeing Sunne, lend me thy ſearching eye,
"That I may finde and *ſcourge impietie.*"

Again, in one of the *Certaine Poems*, "In Adulantes Aulicos;

"Baſe ſycophants, crumb-catching paraſites!—
"O how my Muſe, armde with Rhamnuſia's whip,
"Deſires to *ſcourge* y^r^. hell-bred *villanie.*"

Marſton's *Satires* were attacked in a poem, entitled "The Whipping of the Satyre, Imprinted at London for John Flaſket, 1601." 12mo. The addreſs to the reader is ſubſcribed W. J. Of this book, not generally known, the following lines are a ſpecimen:

"Thus have I cloſde with him, and kept my hold;
"Now will I trip him in his owne foule play;
"He *ſcourgeth villanies* in yong and old,
"As boyes ſcourge tops, &c.—

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" But harke, I heare the Cynicke Satyre crie,
" *A man, a man, a kingdome for a man.*
" Why; was there not a man to ſerue his eye?
" No; all were turn'd to beaſts that headlong ran."

To return to *L' Allegro* and *Penſeroſo:* The date of theſe poems has not been aſcertained. But Mr. Hayley has obſerved, " It ſeems probable, that theſe two enchanting pictures of rural life, and of the diverſified delights ariſing from a contemplative mind, were compoſed at Horton;" to which place Milton went to reſide with his father in 1632, and where he continued at leaſt five years. TODD.

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L' ALLEGRO *.

HENCE, loathed Melancholy, Of Cerberus and blackeſt Midnight born,

* Theſe are Airs, " that take the priſon'd ſoul, and lap it in Elyſium." HURD.

Ver. 1. *Hence, loathed Melancholy,*

Of Cerberus and blackeſt Midnight born,] Erebus, not Cerberus, was the legitimate huſband of Night. Milton was too univerſal a ſcholar to be unacquainted with this mythology. In his Prolufions, or declamatory Preambles to philoſophical queſtions diſcuſſed in the ſchools at Cambridge, he ſays, " Cæterum nec deſunt qui Æthera et Diem itidem *Erebo* Noctem peperiſſe tradunt." *Proſe-Works*, vol. ii. 585. Again, in the Latin Ode on the Death of Felton biſhop of Ely, v. 31.

" Non eſt, ut arbitraris eluſus miſer,
" Mors atra Noctis filia,
" *Erebove patre* creta ——."

See alſo *In Quintum Novembris*, v. 69. But as Melancholy is here the creature of Milton's imagination, he had a right to give her what parentage he pleaſed, and to marry Night, the natural mother of Melancholy, to any ideal huſband that would beſt ſerve to heighten the allegory. See *Obſervat.* on Spenſer's *Faer. Qu.* i. 73. I have formerly remarked, that in this exordium Milton had an eye on ſome elegant lines of Marſton, *Scourge of Villanie*, B. iii. S. 10, edit. 1598.

" Sleepe, grim Reproof! My iocund Muſe doth ſing
" In other keyes to nimbler fingering;
" Dull-ſprighted *Melancholy*, leaue my braine,
" To hell, *Cimmerian* Night, In liuely vaine
" I ſtriue to paint: then hence all darke intent,
" And ſullen frownes. Come, ſporting Merriment,
" Checke-dimpling Laughter, crowne my uerie ſoule
" With jouiſance." T. WARTON.

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In Stygian cave forlorn,
'Mongſt horrid ſhapes, and ſhrieks, and ſights unholy!
Find out ſome uncouth cell,
Where brooding Darkneſs ſpreads his jealous wings,
And the night-raven ſings;
There under ebon ſhades, and low-brow'd rocks,
As ragged as thy locks,
In dark Cimmerian deſart ever dwell.

Ver. 4. ——— *unholy!*] Abominable, execrable. Thus, in the epitaph ſubjoined to an ancient poem, entitled *The Earle of Deuonſhire deceaſed:*

" But euermore he tam'd the pride of folly,
" And caſtigated drifts of ſlaues *vnholy.*" TODD.

Ver. 5. ——— uncouth cell,] Such is the magician's reſidence in *The Valiant Welſhman*, 1615, A. iv. S. vi.

——— " thus farre haue my weary ſteps ———
" Search't out the *vncouth cell* of thy abode." TODD.

Ver. 6. ——— *jealous*] Alluding to the *watch* which fowl keep when they are ſitting. WARBURTON.

Ver. 8. ——— ebon *ſhades,*] Piſtol ſays, at the concluſion of *K. Hen.* IV. P. ii. " Rouze up revenge from *ebon* den." Sandys, in his *Chriſt's Paſſion*, adopts Milton's whole expreſſion: " From th' Iſthmos, crown'd with *ebon ſhade,*" edit. 1640. p. 23. TODD.

Ver 9. — ragged] In *Titus Andron.* A. ii. S. iv. " The *ragged* entrails of this pit." *Ragged* is not uncommon in our old writers, applied to *rock.* T. WARTON.

So, in the *Tragedy of Locrine*, Shakſpeare's Works, 4th edit. 1685, p. 288. " A country full of hills and *ragged rocks.*" And the phraſe is alſo in our tranſlation of the Bible, *Iſaiah* ii. 19. " The tops of the *ragged rocks.*" TODD.

Ver. 10. *In* dark Cimmerian *deſart ever dwell.*] It ſhould

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But come, thou Goddeſs fair and free,
In Heaven yclep'd Euphroſyne,

be remembered, that *Cimmeriæ tenebræ* were anciently proverbial. But *Cimmerian* darkneſs and deſolation were a common alluſion in the poetry that was now written and ſtudied. In Fletcher's *Falſe One*, A. v. S. iv. p. 165. edit. Theob. 1751.

" O gyant-like Ambition, married to
" *Cymmerian darkneſs!*"

In Spenſer's *Teares of the Muſes*, we have " *Darkneſſe* more than *Cymmerians'* daily night." And in his *Virgil's Gnat*, a Cimmerian deſart is deſcribed, ver. 369, &c. But our author might perhaps have had an immediate alluſion to the cave of ſleep in Ovid, *Met.* xi. 592.

" Eſt prope *Cimmerios* longo ſpelunca receſſu,
" Mons cavus, &c."

Or from Homer, whom Ovid copies, *Odyſſ.* xi. 14. And, in Ovid's *uncouth cell*, there is perpetual darkneſs; and, Sleep repoſes on an *ebon* couch, here turned to *ebon* ſhades. Dreams inhabit Ovid's cave, " Somnia vana," who in *L'Allegro* are of the fickle train of Morpheus, or Sleep. See alſo Statius, *Theb.* x. 84. And Chaucer, *H. Fame*, v. 70, p. 458. Urr. And to all or moſt of theſe authors Sylveſter has been indebted in his prolix deſcription of the cave of Sleep. *Du Bart.* p. 316. edit. fol. 1621. And in that deſcription we trace Milton, both here, and in the opening of *Il Penſeroſo*, where ſee the Note at v. 5. Mr. Bowle remarks, that this line of the text bears a near reſemblance to a paſſage in Sydney's *Arcadia*, B. iii. p. 407. edit. 1725. " Let *Cimmerian darkneſs* be my only habitation." The execration in the text is a tranſlation of a paſſage in one of his own academick *Proluſions*, " Dignus qui *Cimmeriis* occluſus tenebris *longam* et peroſam vitam tranſigat." *Pr. W.* vol. ii. 587.

T. WARTON.

Ver. 11. *But come, thou Goddeſs* fair *and* free,] Compare Drayton, *Ecl.* iv. vol. iv. p. 1401.

" A daughter cleped Dowſabell,
" A maiden *fair* and *free*."

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And by Men, heart-eaſing Mirth;
Whom lovely Venus, at a birth,
With two ſiſter Graces more,
To ivy-crowned Bacchus bore:
Or whether (as ſome ſager ſing)
The frolick wind, that breathes the ſpring,
Zephyr, with Aurora playing,
As he met her once a-Maying;

In the metrical romances, theſe two words, thus paired together, are a common epithet for a lady. As in *Syr Eglamour*, Bl. Let. Pr. by J. Allde, 4to. Signat. iii.

" The erles daughter, *fair* and *free*."

Jonſon makes his beautiful counteſs of Bedford to be "*fair* and *free*, and wiſe." *Epigram.* lxxvi. T. WARTON.

See alſo Chaucer, *Knightes Tale*, v. 2388, ed. Tyrwhitt.

" Of *fayre* yong Venus, freſh and *free*."

Whence Sylveſter, *Du Bart.* 1621, p. 81. " *Fair* dainty *Venus*, whoſe *free* vertues milde &c." The term *free* is equal to our phraſe of *genteel*, of *free* or eaſy carriage. See Notes to Anc. Scot. Poems, vol. ii. 424. TODD.

Ver. 15. —— two ſiſter Graces] *Meat* and *Drink*, the two ſiſters of *Mirth*. WARBURTON.

Ver. 17. ——*ſome* ſager *ſing*] Becauſe thoſe who give to *Mirth* ſuch groſs companions as *Eating* and *Drinking*, are the *leſs ſage* mythologiſts. WARBURTON.

Milton certainly wrote *ſager*, as in editions 1645, 1673. Tonſon has alſo *ſager*, in his earlieſt editions. *Sages* is in Tickell's edition, 1720; and thence copied by Fenton. Milton is the mythologiſt in both theſe genealogies. T. WARTON.

Ver. 19. *Zephyr, with Aurora* playing,
As he met her once a-Maying;] The rhymes and imagery are from Jonſon, in the Maſk at Sir William Cornwalleis's Houſe at Highgate, 1604. *Works*, fol. 1616. p. 881.

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There on beds of violets blue,
And freſh-blown roſes waſh'd in dew,
Fill'd her with thee a daughter fair,
So buxom, blithe, and debonair.

" See, who is here come *a-Maying*?
" Why left we off our *playing*."

This ſong is ſung by *Zephyrus* and *Aurora*, Milton's two paramours, and Flora. T. WARTON.

Ver. 22. *And freſh-blown* roſes waſh'd in dew,] So Shakſpeare, as Mr. Bowle obſerves, *Tam. Shr.* A. ii. S. i.

———— " She looks as clear
" As morning *roſes* newly *waſh'd with dew*." T. WARTON.

And in *The Taming of a Shrew*, not Shakſpeare's, 4to. 1596, Sign. F. reprinted in 1607.

" As glorious as the morning *waſht with dew*."

Thus alſo Greene, in his *Arcadia*. 1599.

" Her lips like *roſes overwaſht with dew*."

The edition of *The Taming of a Shrew*, in 1596, I ſhould add, appears to have been unknown to the commentators on Shakſpeare. TODD.

Ver. 23. *Fill'd her* &c.] Mr. Bowle is of opinion, that this paſſage is formed from *Gower's Song* in the play of *Pericles Prince of Tyre*, A. i. S. i. See Malone's *Suppl. Sh.* vol. ii. 7.

" This king unto him took a phear,
" Who died and left a female heir
" So *buxome*, *blithe*, and full of face,
" As heav'n had lent her all his grace." T. WARTON.

Compare a line in Randolph's *Ariſtippus*, firſt printed in 1635, p. 310, edit. 1662.

" A bowl of wine is wonderous boon cheer,
" To make one *blithe*, *buxome*, and *deboneer*."

Debonair is applied to the ladies, as well as to knights, repeatedly by Spenſer. TODD.

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Haſte thee, Nymph, and bring with thee
Jeſt, and youthful Jollity,
Quips, and Cranks, and wanton Wiles,

Ver. 25. *Haſte thee, Nymph*, &c.] Mr. Bowle thinks that this paſſage is copied from Buchanan, *Opp.* edit. 1687. p. 337.

——————— " Vos adeſte, rurſus,
" Riſus, Blanditiæ, Procacitates,
" Luſus, Nequitiæ, Facetiæque,
" Joci, Deliciæque, et Illecebræ, &c."

Peck, and after him Doctor Newton, have produced as plauſible a parallel from Statius's *December*. T. WARTON.

See the groupe of attendants, in Sylveſter's *Du Bartas*, on " fair dainty Venus," ed. 1621. p. 81.

" Whom wanton Dalliance, Dancing, and Delight,
" Smiles, witty Wiles, Youth, Love, and Beauty bright,
" With ſoft blind Cupids, evermore conſort." DUNSTER.

Ver. 27. Quips, *and* Cranks,] A *Quip* is a ſatirical joke, a ſmart repartee. Jonſon's *Cynthia's Revels*, A. ii. S. iv. *Phil.* " How liked you my *Quippe* to Hedon about the garter: was't not wittie?" And Falſtaff ſays, " What in thy *Quips* and thy *Quiddities?*" Firſt P. Hen. IV. A. i. S. ii. And in *Two Gentl. Veron.* A. iv. S. ii. Again, our author, *Apol. Smectymn.* " With *quips* and ſnapping adagies to vapour them out." *Proſe-Works*, vol. i. 105. By *Cranks*, a word yet unexplained, I think we are here to underſtand *croſs-purpoſes*, or ſome other ſimilar conceit of converſation, ſurpriſing the company by its intricacy, or embarraſſing by its difficulty. Such were the feſtivities of our ſimple anceſtors! *Cranks*, literally taken, in *Coriolanus*, ſignify the ducts of the human body, A. i. S. i. " through the *cranks* and offices of man." In Spenſer, the ſudden or frequent involutions of the planets, *Faer. Qu.* vii. vii. 52. " So many turning *crankes* have they, ſo many crookes." Our author has *cranks*, which his context explains, *Pr. W.* i. 165. " To ſhew us the ways of the Lord, ſtraight and faithful as they are, not full of *cranks* and contradictions." T. WARTON.

I will cite this ſubſtantive from the ancient *Tranſlation of the Pſalms*, attributed to Archbiſhop Parker, p. 145.

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Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple ſleek;
Sport that wrinkled Care derides,
And Laughter holding both his ſides.

" To God aye offer thankes,
" And pay to God, of lyfe thy vow,
" And ſeeke none other *crankes*."

Crank the adjective was in uſe, among the country-people, for *luſty, couragious, ſpiritful*, when Milton wrote his early Poems. See Minſheu's *Guide into Tongues*, 1627. So, in Drayton's *Dowſabell*, printed in the firſt vol. of Dr. Percy's *Reliques of Ancient Poetry*, of a ſhepherd:

" Like chanteclere he crowed *cruncke*,
" And pip'd full merrilie." TODD.

Ver. 28. Nods, *and* Becks, *and* wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live *in* dimple *ſleek;*] The firſt of theſe lines, is from a ſtanza in Burton's *Anatomie of Melancholy*, p. 449, edit. 1628.

" With *becks*, and *nods*, he firſt beganne
" To try the wenches minde;
" With *becks*, and *nods*, and *ſmiles* againe,
" An anſwer did he finde."

The remainder was probably echoed from Richard Brathwayte's *Shepheard's Tales*, Lond. 1621. p. 201.

———— " a *dimpled* chin
" Made for Love to *lodge* him in." T. WARTON.

Milton ſeems to have had a line of Gaſcoigne here in mind, *Poems*, 1587, p. 67.

" That *dimpled chin* wherein delight did *dwell*." TODD.

Ver. 32. *And Laughter* &c.] Ph. Fletcher's *Mirth* is ſo attended, *Purp. Iſl.* Cant. iv. p. 13. edit. 1633:

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Come, and trip it, as you go,
On the light fantaſtick toe;
And in thy right hand lead with thee
The mountain-nymph, ſweet Liberty;

" Here *ſportful Laughter* dwells, here, ever ſitting,
" *Deſies* all lumpiſh griefs, and *wrinkled Care;*
" And twentie *merrie Mates, mirth*-cauſes fitting,
" And *Smiles*, which, *Laughter's* ſonnes, yet infants are."

Smiles are *wreathed*, becauſe in a ſmile the features are *wreathed*, or curled, twiſted, &c. T. WARTON.

Drummond has a paſſage much in point with Mr. Warton's explication, *Poems*, 1659, p. 127.

" Whoſe face *with ſmiling curles.*" TODD.

Ver. 33. Come, *and* trip *it, as you* go, &c.] An imitation of Shakſpeare, *Tempeſt*, A. iv. S. ii. Ariel to the Spirits:

———— " *Come*, and go,
" Each one *tripping* on his *toe.*" NEWTON.

Ver. 34. *On* the light fantaſtick *toe*;] See *Comus*, v. 144. Drayton, in his *Nimphidia*, had before written

" My pretty, *light, fantaſtick* mayde." TODD.

Ver. 36. *The mountain-nymph, ſweet Liberty;*] Dr. Newton ſuppoſes, that Liberty is here called the mountain-nymph, " becauſe the people in mountainous countries have generally preſerved their liberties longeſt, as the Britons formerly in Wales, and the inhabitants in the mountains in Switzerland at this day." Milton's head was not ſo political on this occaſion. Warmed with the poetry of the Greeks, I rather believe that he thought of the Oreads of the Grecian mythology, whoſe wild haunts among the romantick mountains of Piſa are ſo beautifully deſcribed in Homer's Hymn to Pan. The alluſion is general, to inacceſſible and uncultivated ſcenes of nature, ſuch as mountainous ſituations afford, and which were beſt adapted to the free and uninterrupted range of the Nymph Liberty. He compares Eve to an Oread, certainly without any reference to Wales or the Swiſs Cantons, in *Paradiſe Loſt*, B. i. 387. See alſo *El.* v. 127.

" Atque aliquam cupidus prædatur *Oreada* Faunus."
T. WARTON.

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And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreproved pleaſures free;
To hear the lark begin his flight,
And ſinging ſtartle the dull night,

Ver. 40. *In* unreproved *pleaſures free ;*] That is, *blameleſs*, *innocent*, not ſubject to *reproof*. See *Par. Loſt*, B. iv. 492. And Sandys has "*unreproved* kiſſes." *Solom. Song.* Cant. viii. And Drayton, "I may ſafely play and *unreproved*." Ecl. iii. vol. iv. p. 1393. T. WARTON.

But Milton's complete expreſſion, *unreproved pleaſures*, is from Sannazarius, De Part. Virg. lib. iii. "Sequitur mox *inculpata voluptas*." And ſee alſo Spenſer, F. Q. vi. ii. 43. "Joying together in *unblam'd delight*." TODD.

Ver. 41. *To hear the lark begin his flight*, &c.] See an elegant little Song in Lilly's *Alexander and Campaſpe*, preſented before queen Elizabeth, A. v. S. i.

"The larke ſo ſhrill and cleare,
"How at heavens gate ſhe claps her wings,
"The morne not waking till ſhe ſings."

See alſo Drayton, *Polyolb.* S. iii. vol. ii. p. 707. of the lark.

——————"on her trembling wing
"In climbing up to heaven her high-pitcht hym to ſing
"Unto the ſpringing day."

And ſee *Par. Reg.* B. ii. 289. There is a peculiar propriety in *ſtartle:* the Lark's is a ſudden ſhrill burſt of ſong.—Both in *L'Allegro* and *Il Penſeroſo*, there ſeem to be two parts: the one a day-piece, and the other a night-piece. Here, or with three or four of the preceding lines, our author begins to ſpend the *day* with *Mirth*. T. WARTON.

Ver. 42. ——————*ſtartle the* dull night,] So in *K. Hen. V.* A. iv. Chorus.

"Piercing the *night's dull* ear." STEEVENS.

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From his watch-tower in the ſkies,
Till the dappled dawn doth riſe;
Then to come, in ſpite of ſorrow,
And at my window bid good morrow,
Through the ſweet-briar, or the vine,
Or the twiſted eglantine:

Ver. 43. *From his* watch-tower *in the ſkies,*] So in our author's *Reformation*, &c. Of God. "From his high *watch-tower* in the *Heavens.*" Pr. W. i. 22. T. WARTON.

Ver. 46. *And at my window* bid good morrow,] Sylveſter's *Du Bartas*, in the Cave of Sleep, p. 315. edit. 1621.

—— "Ceaſe, ſweet chanticleere,
"To *bid good morrow.*"

Again, ibid. p. 70.

"But cheerful birds chirping him ſweet *good morrowes.*"
T. WARTON.

The correſponding verſe in *Du Bartas*, ſhould be added:

"With Nature's Muſick *do beguile his ſorrows:*"

becauſe doctor Newton has thought the rhymes introduced "*upon compulſion;*" yet they are frequent in Chaucer: See the *Rom. of the Roſe*, v. 2847, 3027, 4271. See alſo *Du Bartas* again, p. 1212. We may here compare the *Shepherd's Song* in Heywood's *Pleaſant Dialogues* &c." 1637.

"Our muſick from the birdes we borrow,
"They *bidding* us, we them, *good morrow.*"

Niccols, with much elegance, introduces, in his *Cuckow*, 1607, p. 24, "Zephirus, on gentle wings, breathing *good morrowes* to the fair Aurora." And ſee Drayton's *Shepheards Garland*, edit. 1593. p. 69.

"The whiſtling *larke*, ymounted on her wings,
"To the gray morrow *her good morrow ſings.*" TODD.

Ver. 47, 48. Sweet-briar and Eglantine are the ſame plant. By the *twiſted* Eglantine he therefore means the Honeyſuckle. All three are plants often growing againſt the ſide or walls of a houſe. T. WARTON.

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While the cock, with lively din,
Scatters the rear of Darkneſs thin;
And to the ſtack, or the barn-door,
Stoutly ſtruts his dames before:
Oft liſtening how the hounds and horn
Cheerly rouſe the ſlumbering morn,

Ver. 50. ——— *the rear of* Darkneſs *thin.*] Darkneſs is a perſon above, v. 6. And in *Par. Loſt*, B. iii. 712. And in Spenſer, *F. Q.* i. vii. 23.

" Where *Darkneſſe* he in deepeſt dongeon drove."

And in Manilius, i. 126.

——— " Mundumque enixa nitentem,
" Fugit in infernas *Caligo* pulſa tenebras."

But, if we take in the context, he ſeems to have here perſonified Darkneſs from *Romeo and Juliet*, A. ii. S. iii.

" The grey-eyed Morn ſmiles on the frowning night,
" Checkering the eaſtern clouds with ſtreaks of light;
" And flecked *Darkneſs*, like a drunkard, reels
" From forth day's path-way."

For here too we have by implication Milton's " dappled dawn," v. 44. But more expreſsly, in *Much Ado about Nothing*, A. v. S. iii.

——— " And look, the gentle day
" *Dapples* the drouſy eaſt with ſpots of gray."

So alſo Drummond, *Sonnets*, edit. 1616.

" Sith, winter gone, the ſunne in *dapled* ſkie
" Now ſmiles on meadowes, &c." T. WARTON.

Ver. 52. Stoutly ſtruts *his dames before:*] Milton here applies to the cock much the ſame motion as Sylveſter does to the peacock, *Du Bart.* 1621, p. 76, which he deſcribes,

" To woo his miſtreſs, *ſtrouting ſtately* by her."

Again, p. 109.

" Proud, *portly-ſtrouting*, ſtalking, *ſtately*-grave,
" Wheeling his ſtarry trayn." TODD.

Ver. 54. ——— *rouſe the ſlumbering morn,*] The ſame ex-

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From the ſide of ſome hoar hill,
Through the high wood echoing ſhrill:
Some time walking, not unſeen,
By hedge-row elms, on hillocks green,
Right againſt the eaſtern gate
Where the great ſun begins his ſtate,

preſſion, as Mr. Bowle obſerves, occurs with the ſame rhymes, in an elegant triplet of an obſcure poet, John Habington, *Caſtara*, edit. 1640, p. 8.

" The Nymphes with quivers ſhall adorne
" Their active ſides, and *rouſe the morne*
" With the ſhrill muſicke of the horne." T. WARTON.

But Milton was here indebted to Guarini, *Paſtor Fido*, where the *ſlumbering morne is rouſed*, A. i. S. i.

——— " Ite voi dunque,
" E non ſol precorrete,
" Ma *provocate* ancora
" Col rauco ſuon *la ſonnachioſa Aurora*." TODD.

Ver. 57. ——— *not unſeen*,] In the *Penſeroſo*, he walks *unſeen*, v. 65. Happy men love witneſſes of their joy; the ſplenetick love ſolitude. HURD.

Ver. 59. *Right againſt the eaſtern gate*
Where the great ſun begins his ſtate, &c.] Gray has adopted the firſt of theſe lines in his *Deſcent of Odin*. See alſo *Par. Loſt*, B. iv. 542. Here is an alluſion to a ſplendid or royal proceſſion. We have the eaſtern gate again, in the Latin poem *In Quintum Novembris*, v. 133. And in Drayton, *Polyolb.* S. xiii. vol. iii. p. 915.

" Then from her burniſht *gate* the goodly glittering *Eaſt*
" Gilds every lofty top."

Shakſpeare has alſo the eaſtern gate, which is moſt poetically opened, *Midſ. N. Dr.* A. iii. S. ix.

" Even till the *eaſtern gate*, all fiery red,
" Opening on Neptune with fair bleſſed beams,
" Turns into yellow gold his ſalt green ſtreams."

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Robed in flames, and amber light,
The clouds in thouſand liveries dight;

Compare alſo Browne, *Brit. Paſt.* B. i. S. v. p. 87. edit. 1613.

——— " But when the Morne doth looke
" Out of the *eaſtern-gates.*"

Taſſo is ſtill more brilliant, *Gier. Lib.* C. xiv. ſt. 3.

" Non lunge a l' *auree porte*, ond' eſce il ſole,
" E criſtallina porta in oriente, &c." T. WARTON.

Ver. 61. *Robed in flames*, &c.] A ſun-riſe is deſcribed in ſimilar terms by Drayton, *Floures of Sion*, 1623, p. 9.

——— " farre in the eaſt ye doe behold
" Forth from his chriſtall bed the ſunne to riſe
" With roſie robes, and crowne of flaming gold." TODD.

Ver. 62. *The clouds in thouſand liveries dight;*] Literally from a very puerile poetical deſcription of the Morning in one of his academick Proluſions. " Ipſa quoque tellus, in adventum ſolis, cultiori ſe induit veſtitu, *nubéſque* juxta *variis chlamydatæ coloribus*, pompa ſolenni, longoque ordine, videntur ancillari ſurgenti Deo." *Proſe Works*, vol. ii. 586. And juſt before, we have " The cock with lively din, &c."—" At primus omnium adventantem ſolem triumphat inſomnis *gallus*." An ingenious critick obſerves, that this morning landſchape of *L' Allegro* has ſerved as a repoſitory of imagery for all ſucceeding poets on the ſame ſubject. But much the ſame circumſtances, among others, are aſſembled by a poet who wrote above thirty years before, the author of *Britannia's Paſtorals*, B. iv. S. iv. p. 75. edit. ſupr. I give the paſſage at large,

" By this had chanticlere, the village-clocke,
" Bidden the good wife for her maides to knocke:
" And the ſwart plowman for his breakfaſt ſtaid,
" That he might till thoſe lands were fallow laid:
" The hills and vallies here and there reſound
" With the re-ecchoes of the deepe-mouth'd hound:
" Each ſheapherd's daughter with her cleanly peale,
" Was come afield to milke the mornings meale;
" And ere the ſunne had clymb'd the eaſterne hils,
" To guild the muttring bournes and petty rills;

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While the plowman, near at hand,
Whiſtles o'er the furrow'd land,
And the milkmaid ſingeth blithe,
And the mower whets his ſithe,
And every ſhepherd tells his tale
Under the hawthorn in the dale.

" Before the lab'ring bee had left the hiue,
" And nimble fiſhes, which in riuers diue,
" Began to leape, and catch the drowned flie,
" I roſe from reſt." T. WARTON.

Ver. 67. *And every* ſhepherd *tells his* tale
Under the hawthorn *in the dale.*] An image perhaps conveyed by Shakſpeare, *Third P. K. Hen. VI.* A. ii. S. v.

" Gives not the *hawthorn buſh* a ſweeter ſhade
" To *ſhepherds* looking on their ſilly ſheep, &c."

It was ſuggeſted to me by the late ingenious Mr. Headley, that the word *tale* does not here imply ſtories told by ſhepherds, but that it is a technical term for *numbering* ſheep, which is ſtill uſed in Yorkſhire and the diſtant counties. This interpretation I am inclined to adopt, which I will therefore endeavour to illuſtrate and inforce. *Tale* and *tell*, in this ſenſe, were not unfamiliar in our poetry, in and about Milton's time. For inſtance, Dryden's Virgil, *Bucol.* iii. 33.

" And once ſhe takes the *tale* of all my *lambs*."

And in W. Browne's *Shepheard's Pipe*, *Egl.* v. edit. 1614. 12mo. He is deſcribing the dawn of day.

" When the ſhepheards from the fold
" All their bleating charges *told;*
" And, full careful, ſearch'd if one
" Of all the flock was hurt, or gone, &c."

But let us analyſe the context. The poet is deſcribing a very early period of the morning; and this he deſcribes, by ſelecting and aſſembling ſuch pictureſque objects as accompany that period, and ſuch as were familiar to an early riſer. He is waked by the lark, and goes into the fields. The ſun is juſt emerging, and the clouds are ſtill hovering over the mountains. The cocks are

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Straight mine eye hath caught new pleaſures,
Whilſt the landſkip round it meaſures;
Ruſſet lawns, and fallows gray,
Where the nibbling flocks do ſtray;

crowing, and with their lively notes *ſcatter the lingering remains of darkneſs*. Human labours and employments are renewed, with the dawn of the day. The hunter (formerly much earlier at his ſport than at preſent) is beating the covert, and the *ſlumbering morn* is *rouſed* with the chearful echo of hounds and horns. The mower is whetting his ſcythe to begin his work. The milk-maid, whoſe buſineſs is of courſe at day-break, comes abroad ſinging. The Shepherd opens his fold, and takes the *tale* of his ſheep, to ſee if any were loſt in the night, as in the paſſage juſt quoted from Browne. Now, for ſhepherds to *tell tales*, or to *ſing*, is a circumſtance, trite, common, and general, and belonging only to ideal ſhepherds: nor do I know, that ſuch ſhepherds *tell tales*, or *ſing*, more in the morning than at any other part of the day. A ſhepherd taking the *tale* of his ſheep which are juſt unfolded, is a new image, correſpondent and appropriated, beautifully deſcriptive of a period of time, is founded in fact, and is more pleaſing as more natural. T. WARTON.

Ver. 69. *Straight mine eye hath caught new pleaſures,*] There is, in my opinion, great beauty in this abrupt and rapturous ſtart of the poet's imagination, as it is extremely well adapted to the ſubject, and carries a very pretty alluſion to thoſe ſudden gleams of vernal delight, which break in upon the mind at the ſight of a fine proſpect. THYER.

Ver. 72. *Where the* nibbling flocks *do* ſtray,] Shakſpeare in the *Tempeſt*, A. iv. S. i.

" The turfy mountains where live *nibbling ſheep*."

Doctor Newton remarks, that *ſtray* is not here in the ſenſe of *wander*. But why ſhould we wiſh to take away from the freedom and variety of Milton's landſchape? The learned commentator produces, in proof, Virgil's " *Ille meos* errare *boves*," Ecl. i. 9. But there, I apprehend, the more the ſheep are ſuppoſed to *wander at large*, the more is the ſhepherd's happineſs implied, who had recovered his old extent of country. T. WARTON.

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Mountains, on whoſe barren breaſt
The labouring clouds do often reſt;
Meadows trim with daiſies pide,
Shallow brooks, and rivers wide:
Towers and battlements it ſees
Boſom'd high in tufted trees,

Ver. 75. Meadows trim *with daiſies* pide,] I need not mention Shakſpeare's daiſies *pied*. In Sidney's *Aſtrophel and Stella*, we have "Enamiling with *pide* floures," ſt. 3. Doctor Newton has improperly printed *pied* for *pide*. Both the two firſt editions have *pide*, and Tonſon's, 1705. So have even Tickell and Fenton. This was ſo hackneyed an epithet among the paſtoral writers for flowers, that Shakſpeare has formed from it the ſubſtantive *piedneſs*. Perditta and Polixenes, in the *Winter's Tale*, are converſing about flowers. A. iv. S. iii. She ſays,

"There is an art, which in their *piedneſs* ſhares
"With great creating nature."

That is, "There is an art, which can produce flowers, with *as great a variety of colours* as nature herſelf." T. WARTON.

Meadow trim is a combination in the old Engliſh tranſlation of Boccace's *Amorous Fiametta*, bl. l. 4to. 1587, fol. 2. b. "I went ſinging vp and downe in this pleaſant and *trym meadowe*." I take this opportunity of obſerving, that Mr. Warton, in his Hiſtory of Engliſh Poetry, vol. 3, p. 467, ſpeaking of this verſion, ſays that it was "tranſlated by *an Italian*, who ſeems to have borne ſome office about the court, in 1587." The tranſlator, in the title-page, ſtyles himſelf *B. Giouano del M. Temp.* And the Epiſtle Dedicatorie informs us that he was *M. Bartholomew Young of the Middle Temple*. His name being italianized, ſeems to be the circumſtance which has led Mr. Warton into the preceding ſtrange miſ-ſtatement. TODD.

Ver. 77. Towers *and* battlements *it ſees*
Boſom'd high in tufted trees,] This was the great manſion-houſe in Milton's early days, before the old-faſhioned architecture had given way to modern arts and improvements. Turrets and battlements were conſpicuous marks of the numerous

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Where perhaps ſome Beauty lies,
The Cynoſure of neighbouring eyes. 80

new buildings of the reign of king Henry the eighth, and of ſome rather more ancient, many of which yet remained in their original ſtate, unchanged and undecayed: nor was that ſtyle, in part at leaſt, quite omitted in Inigo Jones's firſt manner. Browne, in *Britannia's Paſtorals*, has a ſimilar image, B. i. S. v. p. 96.

—— "Yond pallace, whoſe brave turret tops
"Ouer the ſtatelie wood ſuruay the copſe."

Browne is a poet now forgotten, but muſt have been well known to Milton.—Where only a little is ſeen, more is left to the imagination. Theſe ſymptoms of an old palace, eſpecially when thus diſpoſed, have a greater effect, than a diſcovery of larger parts, and even a full diſplay of the whole edifice. The emboſomed battlements, and the ſpreading top of the tall grove, on which they reflect a reciprocal charm, ſtill further intereſt the fancy from the novelty of combination: while juſt enough of the towering ſtructure is ſhown, to make an accompaniment to the tufted expanſe of venerable verdure, and to compoſe a pictureſque aſſociation. With reſpect to their rural reſidence, there was a coyneſs in our Gothick anceſtors. Modern ſeats are ſeldom ſo deeply ambuſhed. They diſcloſe all their glories at once: and never excite expectation by concealment, by gradual approaches, and by interrupted appearances. T. WARTON.

I may add the pictureſque deſcription at the opening of the xcviii. chap. of *Palmerin of England*, old tranſlation, bl. l. f. d. Part 1. in which Palmerin is "brought to the place where Leonarda remained enchanted; where he beheld, in a pleaſant valley, a company of brave and ſtately towers among the greene trees, &c." Milton repeats the deſcriptive epithet in *Comus*, v. 225, "this *tufted* grove." Sylveſter deſcribes his plane-trees thus, "the *tufted* planes," *Du Bart.* 1621, p. 444; and in p. 194, he has "*tufting* arbors." TODD.

Ver. 79. *Where perhaps ſome Beauty lies,*
The Cynoſure *of neighbouring eyes.*] Moſt probably from Burton's *Melancholy*, as Peck obſerves. But in Shakſpeare we have "your eyes are *lode-ſtarres*," Midſ. N. Dr. A. i. S. i.

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Hard by, a cottage chimney ſmoaks,
From betwixt two aged oaks,
Where Corydon and Thyrſis, met,
Are at their ſavoury dinner ſet
Of herbs, and other country meſſes,
Which the neat-handed Phillis dreſſes;
And then in haſte her bower ſhe leaves,
With Theſtylis to bind the ſheaves;
Or, if the earlier ſeaſon lead,
To the tann'd haycock in the mead.
Sometimes with ſecure delight
The upland hamlets will invite,
When the merry bells ring round,

And this was no uncommon compliment in Chaucer, Skelton, Sidney, Spenſer, and other old Engliſh poets, as Mr. Steevens has abundantly proved. Milton enlivens his proſpect by this unexpected circumſtance, which gives it a moral charm. T. WARTON.

Ver. 85. *Of herbs and other country* meſſes,
Which the neat-handed Phillis dreſſes;] The rhymes were perhaps ſuggeſted by Sylveſter, *Du Bart.* ed. ſupr. p. 171.

" Yielding more holeſom food than all the *meſſes*,
" That now taſte-curious wanton Plenty *dreſſes*." TODD.

Ver. 92. *The* upland *hamlets*] In oppoſition to the hay-making ſcene in the lower lands. THYER.

Ver. 93. *When the merry bells ring round*,] The firſt inſtance I remember in our poetry of the circumſtance of a peal of bells, introduced as deſcriptive of feſtivity, is in Morley's *Madrigals*.

" Harke, iolly ſhepheards,
" Harke yon luſtie ringing!
" How cheerfullie the bells do daunce,
" The whilſt the lads are ſpringing,
" Go then, why ſit we here delaying,
" And all yond merrie wanton laſſes playing.'

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And the jocund rebecks ſound
To many a youth, and many a maid, 95

Here too, as in our author, they are introduced as an accompaniment of the mirth of a village-holiday. *England's Helicon*, 1614. But ſee Shakſpeare, II. P. *Hen. IV.* A. iv. S. iv.

" And bid the *merry bells* ring to thine ear." T. WARTON.

Ver. 94. *And the jocund* rebecks *ſound*] The *Rebeck* was a ſpecies of fiddle; and is, I believe, the ſame that is called in Chaucer, Lydgate, and the old French writers, the *Rebible*. It appears from Sylveſter's *Du Bartas*, that the Cymbal was furniſhed with wires, and the *Rebeck* with ſtrings of cat-gut, ed. 1621, p. 231. " But wyerie cymbals, *Rebecks* ſinewes twin'd." Du Cange quotes a middle-aged barbarous Latin poet, who mentions many muſical inſtruments, by names now hardly intelligible. *Gloſſ. Lat. V. Baudoſa.* One of them is the *Rebeck*. " Quidam *rebeccam* arcuabant." Where, by *arcuabant*, we are to underſtand that it was plaid upon by a *bow*, *arcus*. The word occurs in Drayton's *Eclogues*, vol. iv. p. 1391. " He turn'd his *rebeck* to a mournfull note." And ſee our author's *Liberty of unlicenſed Printing*. " The villages alſo muſt have their viſitors to inquire, what lectures the bagpipe and the *Rebeck* reads even to the gammuth of every municipal [town] *fidler*, &c." *Pr. W.* vol. i. p. 149. In *England's Helicon*, there is " A Shepheard's Song to his *Rebeck*." Edit. 1614. In Shakſpeare, a fidler is called Hugh *Rebeck*; ſee *Rom. Jul.* A. iv. S. iv. and Steevens's Note. If, as I have ſuppoſed, it is Chaucer's *Ribible*, the diminutive of *Ribibe* uſed alſo by Chaucer, I muſt agree with Sir John Hawkins, that it originally comes from *Rebeb*, the name of a Mooriſh muſical inſtrument with two ſtrings, played on by a bow. See Tyrwhitt's *Chaucer*, N. on v. 6959. Sir John adds, that the Moors brought it into Spain, whence it paſſed into Italy, and obtained the appellation of *Ribeca*. Hiſt. Muſ. ii. 86. Perhaps we have it from the French *Rebec* and *Rebecquin*. In the Percy Houſhold book, 1512, are recited, " Mynſtralls in Houſhold iij, viz. a Taberett, a Luyte, and a *Rebecc*." It appears below queen Elizabeth's reign, in the muſick-eſtabliſhment of the royal houſhold. T. WARTON.

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Dancing in the chequer'd ſhade;
And young and old come forth to play
On a ſun-ſhine holy-day,
Till the live-long day-light fail:
Then to the ſpicy nut-brown ale,
With ſtories told of many a feat,
How faery Mab the junkets eat;
She was pinch'd, and pull'd, ſhe ſed;

Ver. 96. ——————— chequer'd ſhade;] So, in *Titus Andronic.* A. ii. S. iii.

" The green leaves quiver with the cooling wind,
" And make a *chequer'd ſhadow* on the ground."

RICHARDSON.

Ver. 99. *Till the live-long day-light fail:*] Here the poet begins to paſs the night with Mirth. And he begins with the night or evening of the *ſun-ſhine holy-day*, whoſe merriments he has juſt celebrated. T. WARTON.

Ver. 100. *Then to the ſpicy* nut-brown *ale,*] See the play of *Henry the fifth,* in ſix *Old Plays,* 1779. p. 336.

" Yet we will have in ſtore a crab i' th' fire,
" With *nut-brown* ale, that is full ſtale."

This was Shakſpeare's " goſſip's bowl," *Midſ. N. Dr.* A. i. S. i. The compoſition was ale, nutmeg, ſugar, toaſt, and roaſted crabs or apples. It was called *Lambs-wool.* Our old dramas have frequent alluſions to this delectable beverage. In Fletcher's *Faithful Shepherdeſs* it is ſtiled " the ſpiced waſſel boul." A. v. S. i. vol. iii. p. 177. T. WARTON.

Ver. 103. *She was pinch'd, and pull'd, ſhe ſed;* &c.] *He* and *ſhe* are perſons of the company aſſembled to ſpend the evening, after a country wake, at a rural junket. All this is a part of the paſtoral imagery which now prevailed in our poetry. Compare Drayton's *Nymphidia,* vol. ii. p. 453.

" Theſe make our girles their ſluttery rue,
" By pinching them both black and blue, &c."

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And he, by friars lantern led,

And Shakſpeare, *Com. Err.* A. ii. S. ii. of the fairies.

" They'll ſuck our breath, and pinch us black and blue."

And Browne, *Brit. Paſt.* B. i. S. ii. p. 31. And Heywood's *Hierarchie of Angels*, B. ix. p. 574. edit. 1635. fol. Who alſo, among the domeſtick demons, gives what he calls " a ſtrange ſtory of the Spirit of the Buttery." Ibid. p. 577. But almoſt all that Milton here mentions of theſe houſe-fairies appears to be taken from Jonſon's *Entertaynment at Altrope*, 1603. *Works*, fol. p. 872. edit. 1616.

" When about the *cream-bowles* ſweete,
" You and all your elves do meet.
" This is *Mab*, the miſtris fairy,
" That doth nightly rob the dairy,—
" She that *pinches* country wenches,
" If they rub not cleane their benches;—
" This is ſhe that empties cradles, &c.
" Traynes forth midwives in their ſlumbers,—
" And then leades them from their burrowes,
" Home through *ponds* &c." T. WARTON.

So, in Naſh's *Terrors of the Night*, 1594, of theſe " Robbin-good-fellowes, elfes, &c. Then *ground they malt*, and had hempen ſhirts for their labours, *daunſt* in rounds in greene meadowes, *pincht maids* in their ſleepe that ſwept not their houſes cleane, and *led poore trauellers out of their way* notoriouſly." See alſo " The ſecond part of *Robin Good-fellow*, commonly called *Hob-Goblin*; with his mad prankes and merry ieſts." 4to. 1628. Sign. C. 3. " How Robin Good-fellow led a company of fellowes out of their way." Milton, we ſee, calls him the drudging *Goblin*. TODD.

Ver. 104. *And he, by friars lantern led*, &c.] Thus the edition of 1645. But in the edition 1673, the context ſtands thus, I know not if under the poet's immediate correction:

" She was pincht and pull'd, ſhe ſed,
" And by the friars lantern led
" Tells how &c."

And in Tonſon's, 1705. This reading at leaſt removes a ſlight

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Tells how the drudging Goblin ſwet, 105
To earn his cream-bowl duly ſet,

confuſion ariſing from *his*, v. 106. Nor is the general ſenſe much altered. *Friars lantern*, is the *Jack and lantern*, which led people in the night into marſhes and waters. Milton gives the philoſophy of this ſuperſtition, *Parad. Loſt*, B. ix. 634—642. In the midſt of a ſolemn and learned enarration, his ſtrong imagination could not reſiſt a romantick tradition, conſecrated by popular credulity. T. WARTON.

Ver. 105. *Tells how the drudging Goblin ſwet,*
To earn his cream-bowl duly ſet, &c.] This goblin is Robin Goodfellow. See Note on v. 103. And the commentators on Shakſpeare's *Midſ. N. Dream*, vol. iii. p. 27. edit. 1778. His cream-bowl was earned, and he paid the punctuality of thoſe by whom it was duly placed for his refection, by the ſervice of threſhing with his inviſible fairy flail, in one night, and before the dawn of day, a quantity of corn in the barn, which could not have been threſhed in ſo ſhort a time by ten labourers. He then returns into the houſe, fatigued with his taſk; and, overcharged with his reward of the cream-bowl, throws himſelf before the fire, and, ſtretched along the whole breadth of the fire-place, baſks till the morning. Robin Goodfellow, who is here made a gigantick ſpirit, fond of lying before the fire, and called the *lubbar-fiend*, ſeems to be confounded with the ſleepy giant mentioned in Beaumont and Fletcher's *Knight of the burning peſtle*, A. iii. S. i. vol. vi. p. 411. edit. 1751. "There is a pretty tale of a witch that had the devil's mark about her, god bleſs us, that had a gyaunt to her ſon that was called Lob-lye-by-the-fire." Jonſon introduces Robin Goodfellow as a perſon of the drama, in *Love reſtored*, A Maſque at Court, where more of his ſervices, and a great variety of his gambols, are recited, *Works*, edit. 1616, p. 990. Burton, ſpeaking of theſe fairies, ſays that "a bigger kind there is of them, called with us Hob-goblins and Robin Goodfellowes, that would in thoſe ſuperſtitious times grinde corne *for a meſſe of milke*, cut wood, or do any manner of drudgery worke." *Melanch.* P. i. §. 2. p. 42. edit. 1632. In *Grim the Collier of Croydon*, perhaps printed before 1600, Robin Goodfellow ſays, "I love a *meſſe of cream* as well as they." T. WARTON.

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When in one night, ere glimpſe of morn,
His ſhadowy flail hath threſh'd the corn,
That ten day-labourers could not end;
Then lies him down the lubbar fiend,
And, ſtretch'd out all the chimney's length,
Baſks at the fire his hairy ſtrength;
And crop-full out of doors he flings,

Milton has not confounded the *lubbar fiend* with the *ſleepy giant* above-mentioned; but thus diſtinguiſhes Robin Goodfellow by a ſimilar phraſe with Shakſpeare's, *Midſ. N. Dr.* A. ii. S. i. where he is called "Thou *lob* of ſpirits." *Lob* is *lubber*, that is, a clown, or ſtupid heavy fellow. See Minſhew, col. 429. in V. *Lobbe*. In Robin Goodfellow's pranks and jeſts, cited in my note on ver. 103, the drudging *Goblin* ſays,

"Had you left me *milke* or *creame*
"You ſhould haue had a pleaſing dreame:
"Becauſe you left no drop or crum,
"Robin neuer more will come." TODD.

Ver. 108. We have the flail, an implement here given to Robin Goodfellow, in the exhibition of that favourite character in *Grim the Collier of Croydon*. See A. iv. S. i. Reed's *Old Pl.* xi. 238. "*Enter* Robin Goodfellow, *in a ſuit of leather cloſe to his body, his face and hands coloured ruſſet colour, with a* FLAIL." In which ſcene he ſays, p. 241.

"What, miller, are you up agin?
"Nay, then my *flail* ſhall never lin." T. WARTON.

Ver. 113. *And crop-full out of doors he flings,*
Ere the firſt cock his matin rings.] Milton remembered the old Song of Puck or *Robin Goodfellow*, reſcued from oblivion by Peck.

"When larks gin ſing
"Away we fling."

The chorus of this ſong is "Ho, Ho, Ho!" Hence ſays Puck, "Ho, Ho, Coward, why comeſt not thou?" *Midſ. N. Dr.* A. iii. S. ii. In the old Moralities, it was cuſtomary to intro-

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Ere the firſt cock his matin rings.
Thus done the tales, to bed they creep,
By whiſpering winds ſoon lull'd aſleep.
Tower'd cities pleaſe us then,
And the buſy hum of men,

duce the Devil with the cry, *ho, ho, ho!* See *Gam. Gurt. Needle*, Reed's *Old Pl.* vol. ii. 34. T. WARTON.

Ver. 114. Mr. Bowle ſuppoſes, that the poet here thought of a paſſage in the *Faerie Queene*, v. vi. 27.

——— "The native belman of the night,
"The bird that warned Peter of his fall,
"Firſt *rings his ſilver bell* t'each ſleepy wight."

See the ſame alluſion and metaphor, in *Par. Loſt*, B. v. 7.

——— "The ſhrill *matin-ſong*
"Of birds on every bough." T. WARTON.

See the note on *Par. Loſt*, B. v. 7. And Spenſer, *Epithal.* v. 80.

"The merry lark her *mattins* ſings aloft." TODD.

Ver. 116. *By* whiſpering winds &c.] See the notes on *Par. Reg.* B. ii. 26. And add, from Sylveſter's *Du Bart.* ed. ſupr. p. 809.

"Nor ſong of birds, nor ſhade of woods, nor gales
"Of *whiſpering winds*, &c." TODD.

Ver. 117. *Tower'd cities pleaſe us* then,] *Then*, that is at night. The poet returns from his digreſſion, perhaps diſproportionately prolix, concerning the feats of fairies and goblins, which protract the converſation over the ſpicy bowl of a village-ſupper, to enumerate other pleaſures or amuſements of the night, or evening. *Then* is in this line a repetition of the firſt *Then*, ver. 100. Afterwards, we have another *Then*, with the ſame ſenſe and reference, ver. 131. Here too is a tranſition from mirth in the country to mirth in the city. T. WARTON.

Ver. 118. *And the* buſy hum *of men*,] Shakſpeare, *Hen. V.* A. iii. *Chorus*:

——— "Through the foul womb of night
"The *hum* of either army ſtilly ſounds."

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Where throngs of knights and barons bold,
In weeds of peace, high triumphs hold,
With ſtore of ladies, whoſe bright eyes
Rain influence, and judge the prize

A Full Change, as Mr. Bowle obſerves, is the beſt comment on this line. Sylveſter deſcribes the crouded ſtreets of London by "buſie-buzzing ſwarms," *Du Bart.* ed. ſupr. p. 177. "Hideous *hum*" occurs in the *Ode on Nativ.* ſt. xix. T. WARTON.

The alluſion ſeems to be to a ſwarm of bees, which Sylveſter deſcribes, *Du Bart.* ed. ſupr. p. 389, by the repetition of the phraſe employed to paint the crouded ſtreets of London:

——— "the *buſie-buzzing ſwarm*,
"With *humming* threats, *throngs* from the little gates
"Of their round *tower*, &c." TODD.

Ver. 120. *In* weeds of peace, *high* triumphs *hold*,] By *triumphs* we are to underſtand, Shows, ſuch as maſks, revels, &c. And here, that is in theſe exhibitions, there was a rich diſplay of the moſt ſplendid dreſſes, of the *weeds of peace*. See Note on *Samſon Agon.* v. 1312. T. WARTON.

But ſee alſo Shakſpeare, *Troil. and Creſſ.* A. iii. S. iii. "Great Hector in his *weeds of peace*." TODD.

Ver. 121. *With* ſtore *of* ladies,] An expreſſion probably catched from Sydney's *Aſtrophel and Stella*, ſt. 106. "But here I doe *ſtore of* faire *ladies* meete." T. WARTON.

See alſo Matthew Groue's *Songes and Sonnettes*, 1587, bl. l.

——— "*in court* there is
"Such *ſtore of damſels* fayre."

And, in Eluiden's *Hiſt. of Peſiſtratus* and *Catanea*, bl. l. f. d.

——— "of luſty youthful *knightes*,
"And glittering *dames* ſuch *ſtore*."

And Spenſer, *Faer. Qu.* v. iii. 2. "Of lords and *ladies* infinite great *ſtore*." TODD.

Ver. 122. Here Mr. Bowle points out a pertinent paſſage from *Perce-foreſt*, v. i. c. xii. fol. 109. "*Pris* ne doit ne peult eſtre donne ſans les *dames*; car pour elles ſont toutes les proueſſes

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Of wit, or arms, while both contend
To win her grace, whom all commend.
There let Hymen oft appear
In ſaffron robe, with taper clear,

faictes, et par elles en doit eſtre le *pris donné.*" See alſo, c. cxxviii. Among the articles of the *Juſtes* at Weſtminſter, 1509, is the following. "*Item*, yf yt is the pleaſure of the Kynge, the Queenes Grace and the *Ladies*, with the advice of the noble and dyſcret juges, to give *pryſes*, after their deſervings unto both the parties." The Antiquarian Society have given a print of this ceremony from a Roll in the College of Arms. See alſo Hardyng's *Chron.* c. clv. And Robert of Glouceſter, of the tournaments at K. Arthur's Coronation, vol. i. 190.

"Vpe the alures of the caſtles the *ladyes* there ſtode,
"And byhulde thys noble game, and wyche knyztz were
"gode, &c."

The whole deſcription is literally from Geoff. of Monmouth, B. ix. chap. xiv. T. WARTON.

And, immediately to the point of the ladies being *judges* in theſe caſes, compare Groue's *Hiſt. of Pelops and Hippodamia*, where a tournament is deſcribed, 1587. Sign. C. v.

"Thoſe *ladyes* that attend her trayne, &c.
"Where they appoynted are to ſtand
"As *judges* of the caſe." TODD.

Ver. 123. ——————— *both* contend
To win her grace, whom all commend.] See The *Period of Mourning*, by H. Peacham a writer familiar to Milton, edit. 1613. *Nupt. Hymn.* iv. of Venus's temple.

———"where art and coſt with each *contend*
"For which the eye the frame ſhould moſt *commend*."
T. WARTON.

Ver. 125. *There let* Hymen *oft appear*
In ſaffron robe, *with taper clear*, &c.] For, according to Shakſpeare, *Love's Lab. Loſt*, A. iv. S. iii.

"For revels, dances, maſks, and merry hours,
"Fore-run fair Love, ſtrewing her way with flowers."

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And pomp, and feaſt, and revelry,
With maſk, and antique pageantry;

Among theſe *triumphs*, were the maſks, pageantries, ſpectacles, and revelries, exhibited with great ſplendour, and a waſte of allegorick invention, at the nuptials of noble perſonages. Here, of courſe, the claſſical *Hymen* was introduced as an actor, properly habited, and diſtinguiſhed by his characteriſtick ſymbols. Thus in Jonſon's "*Hymenæi*, or the Solemnities of Maſque and Barriers at a Marriage," there is this ſtage-direction. "On the other hand entered *Hymen* the god of marriage, in a *ſaffron-coloured* robe, his underveſtures white, his ſockes yellow, a yellow veile of ſilke on his left arme, his head crowned with roſes and marjoram, in his right hand a *torch*." Works, edit. 1616. *Maſques*, p. 912. We have the ſame repreſentation of *Hymen* in an Epithalamium, the uſual indiſpenſible accompaniment of a wedding, and often a part of the nuptial maſk, in the *Poetical Miſcellanies* of Phineas Fletcher, Cambr. 1633. 4to. p. 58.

"See where he goes how all the troop he cheereth,
"Clad with a *ſaffron* coat, in's hand a *light*."

And ſee Spenſer's *Epithalamion*, where *Hymen's Maſk* is alſo mentioned, ſt. ii. See alſo Beaumont and Fletcher's *Philaſter*, A. v. S. i. vol. i. p. 158, 159. edit. ut ſupr. And *Hymen's Maſk*, in the beginning of the *Two Noble Kinſmen* of Fletcher, A. i. S. i. And our author's *El.* v. 107. T. WARTON.

Marſton, in his *Malecontent*, 1604, gives Hymen the *robe*, A. iii. S. ii. "Hymen begins to put off his *ſaffron robe*." Sylveſter gives the god "*ſaffron roabes*," Epithal. *Du Bart.* ed. ſup. p. 1213. See alſo Randolph's *Poems*, 1640, p. 43. "Hymen came behind in *ſaffron robes*." TODD.

Ver. 127. *And* pomp, *and feaſt, and* revelry,
With maſk, *and antique* pageantry;] See Mr. Warton's note on *Samſ. Agon.* v. 1312, in which the peculiar ſignification of *pomp* in theſe pageantries is explained. *Revelry* occurs again in *Comus*, v. 103. It means the *revels*, which, according to Minſheu, were "ſports of dauncing, maſking, comedies, tragedies, and ſuch like, uſed in the king's houſe, the

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Such ſights as youthful poets dream
On ſummer eves by haunted ſtream.
Then to the well-trod ſtage anon,
If Jonſon's learned ſock be on,
Or ſweeteſt Shakſpeare, Fancy's child,
Warble his native wood-notes wild.

houſes of court, or of other great perſonages." Thus, in *Twelfth Night*, A. i. S. iii. Sir Andrew ſays, "I delight in *maſks* and *revels*." And, in Shirley's Maſk, *The Triumph of Peace*, 1633, "the *Maſquers* are encouraged by a Song, to their *revells* with the Ladies," p. 24. The *maſter of the revells* was an officer in the Percy houſhold, 1512; and, afterwards, in the Royal houſhold. The "antique *pageants*" were, at firſt, merely proceſſions and emblematick ſpectacles at the publick reception of diſtinguiſhed perſonages. See Warton's Hiſt. of Eng. Poetry, vol. ii. 204. They were afterwards diſtinguiſhed by ſpeaking characters. Drummond has left us a ſpecimen of the *pageants*, thus enlivened, in his poetical "Speeches to the High and Excellent Prince Charles, King of Great Britain, &c., at his entering his city of Edingburg, delivered from the *pageants* the 15th of June, 1633." Caledonia, repreſenting the kingdom, firſt addreſſes the monarch; then the Muſes; and laſtly the Planets. See alſo *Two Gent. of Veron.* A. iv. S. iii. where Julia ſays,

——————"at Pentecoſt,
"When all our *pageants* of delight were play'd,
"Our youth got me to play the woman's part."

From theſe the poet proceeds to the "*well-trod ſtage*;" on which expreſſion Mr. Warton remarks that Milton had not yet gone ſuch extravagant lengths in puritaniſm, as to join with his reforming brethren in condemning the ſtage. TODD.

Ver. 132. *If Jonſon's learned* ſock *be* on,] This expreſſion occurs in Jonſon's recommendatory verſes, prefixed to the firſt folio edition of Shakſpeare's plays in 1623.

——————"Or when thy *ſocks* were *on*." T. WARTON.

Ver. 133. *Or ſweeteſt Shakſpeare, Fancy's child,*
Warble his native wood-notes wild.] Mr. Bowle

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And ever, againſt eating cares, 135
Lap me in ſoft Lydian airs,
Married to immortal verſe;
Such as the meeting ſoul may pierce,

adds to the obvious parallel from Shakſpeare, "This *child of Fancy*, that Armado hight," the following line from *Jul. Cæſ.*

"Oh hateful Errour, Melancholy's *child!*"

There is good reaſons to ſuppoſe, that Milton threw many additions and corrections into the *Theatrum Poetarum*, a book publiſhed by his nephew Edward Phillips, in 1675. It contains criticiſms far above the taſte of that period: Among theſe is the following judgment on Shakſpeare, which was not then, I believe, the general opinion, and which perfectly coincides both with the ſentiment and words of the text. "In tragedy, never any expreſſed a more lofty and tragic heighth, never any repreſented nature more purely to the life: and where the poliſhments of art are moſt wanting, as probably his learning was not extraordinary, he pleaſes with a certain *wild* and *native* elegance, &c." *Mod. Poets*, p. 194. T. WARTON.

Milton ſhows his judgement here, in celebrating Shakſpeare's *Comedies*, rather than his Tragedies. But for models of the latter, he refers us rightly, in his *Penſeroſo*, to the Grecian ſcene, verſe 97. HURD.

Ver. 134. ——— *his native wood-notes wild.*] Taſſo, *Gier. Lib.* C. vii. 6. "boſcarecce iuculte avene." See Curſory Remarks on ſome of the ancient Engliſh poets, p. 126. TODD.

Ver. 137. Married *to immortal verſe;*] So in Browne's *Britannia's Paſtorals*, of a ſhepherd, B. i. S. v. p. 93.

"*Marrying* his ſweet notes with their ſiluer ſound."

And in our author's Poem *at a ſolemn Muſick*, v. 1.

"Bleſt pair of Syrens, pledges of heaven's joy,
"Sphere-born harmonious ſiſters, Voice and Verſe,
"*Wed* your divine ſounds, &c."

And Sylveſter, of the birds in Paradiſe, *Du Bart.* p. 172. edit. fol. 1621.

"*Marrying* their ſweet notes to the angels layes."

So also Marino:

"*Sposando al dolce suon soavemente*
Musica melodia di voce argute." *L'Adone, canto vii. 10.*

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In notes, with many a winding bout
Of linked ſweetneſs long drawn out,
With wanton heed and giddy cunning;
The melting voice through mazes running,

Again, of the birds, p. 105. ut ſupr.

" To *marrie* myne immortal layes to theirs."

Phillips, Milton's nephew, ſays in the Preface to his *Theatrum Poetarum*, that " the *Lydian* mood is now moſt in requeſt." See Note on v. 134. T. WARTON.

The ſame Edward Phillips, in his encomiaſtick verſes prefixed to the firſt Book of *Henry Lawes's Ayres*, 1653, notices the muſician's ſkill both in

" The Dorick ſage, and the *mild Lydian*." TODD.

Ver. 139. ——————— bout] *Bout* is a *fold* or *twiſt*, and often uſed in this ſenſe by Spenſer. See F. Q. i. xi. 3. " Whoſe wreathed *boughtes* whenever he unfolds." See alſo F. Q. i. i. 15, and *Virgil's Gnat*, ſt. 32. TODD.

Ver. 141. *With wanton heed and giddy* cunning;
The melting voice through mazes running,] The rhymes occur in P. Fletcher's *Poetic. Miſcell.* 1633, p. 80.

" While the ſpeedie woods came *running*,
" And rivers ſtood to hear his *cunning*."

And in Sylveſter's *Du Bart.* 1621. p. 610.

" Though it have ſuch curious *cunning*,
" Gentle touch, and nimble *running*."

Cunning is uſed in the ſame ſenſe, in our *Tranſlation of the Pſalms:* " If I forget thee, O Jeruſalem, let my right hand forget her *cunning*," Pſ. cxxxvii. 5. Which Sandys rightly paraphraſes, " Let my fingers their *melodious ſkill* forget," *Pſ.* ed. 1648, p. 210. TODD.

Ver. 142. *The melting voice through* mazes *running*,
Untwiſting *all the* chains *that tie*
The hidden ſoul of harmony;] Mr. Malone thinks that Milton has here copied Marſton's comedy, *What you will*, 1607. *Suppl.* Shakſp. vol. i. 588.

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Untwiſting all the chains that tie
The hidden ſoul of harmony;
That Orpheus' ſelf may heave his head
From golden ſlumber on a bed
Of heap'd Elyſian flowers, and hear
Such ſtrains as would have won the ear
Of Pluto, to have quite ſet free
His half-regain'd Eurydice.

" Cannot your trembling wires throw a *chain*
" Of powerful rapture bout our *mazed* ſenſe?"

But the poet is not diſplaying the effect of muſick on the ſenſes, but of a ſkilful muſician on muſick. Milton's meaning, is not, that the ſenſes are *inchained* or *amazed* by muſick, but that, as the voice of the ſinger runs through the manifold *mazes* or intricacies of ſound, all the *chains* are *untwiſted* which impriſon and entangle the *hidden ſoul*, the eſſence or perfection, of *harmony*. In common ſenſe, let muſick be made to ſhow all, even her moſt *hidden* powers. T. WARTON.

The *melting* voice is noticed in P. Fletcher's *Piſc. Eclogues*, edit. 1633, Ecl. iii. ſt. 14.

" Who taught thy honied *tongue* the *cunning* ſlight,
" To *melt* the raviſh't eare with muſick's ſtrains?" TODD.

Ver. 146. *From* golden ſlumber *on a bed*] Thus in a *Song* of Drummond's, ed. 1616. Edinb.

" My ſenſes, one by one, gaue place to Sleepe;
" Who, follow'd with a troupe of *golden ſlombers*,
" Thruſt from my quiet braine all baſe encombers."

Again, in a Song in the Comedy of *Patient Griſſil*, 4to, 1603.

" *Golden ſlumbers* kiſſe your eyes."

See alſo Milton's " *Aurea quies*," El. iii. 66. TODD.

Ver. 147. *Of heap'd* Elyſian flowers,] See *Par. Loſt*, B. iii. 359. Mr. Warton adds, that Milton's florid ſtyle has this diſtinction from that of moſt other poets, that it is marked with

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Thefe delights if thou canſt give,
Mirth, with thee I mean to live.

a degree of dignity. Pope has borrowed Milton's *Elyſian flowers* in his Ode on St. Cecilia's day. TODD.

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IL PENSEROSO.

HENCE, vain deluding Joys,
The brood of Folly without father bred!
How little you beſted,
Or fill the fixed mind with all your toys!
Dwell in ſome idle brain,
And fancies fond with gaudy ſhapes poſſeſs,
As thick and numberleſs

Ver. 1. *Hence, vain deluding Joys,* &c.] The opening of this poem is formed from a diſtich in Sylveſter, the tranſlator of Du Bartas, *Workes*, edit. fol. 1621, p. 1084.

" Hence, hence, falſe pleaſures, momentary joyes,
" Mocke us no more with your illuding toyes!" BOWLE.

Ver. 4. —— *the* fixed mind] See *Par. L.* B. i. 97. And Milton's favourite, Spenſer, *Faer. Qu.* iv. vii. 16.

" Yet nothing could my *fixed mind* remove." TODD.

Ver. 7. *As thick* &c.] This imagery is immediately from Sylveſter's Cave of Sleep in *Du Bartas*, p. 316. edit. fol. 1621. See Note on *L' Allegr.* v. 10. He there mentions *Morpheus*, and ſpeaks of his "*fantaſticke* ſwarmes of Dreames that *hovered*," and ſwarms of dreams

" Green, red, and yellow, tawney, black and blew:"

And theſe reſemble,

" Th' *unnumbred moats* which in the *ſun* do play."

And theſe dreams, from their various colours, are afterwards called the " *gawdy* ſwarme of *dreames*." Hence Milton's *fancies fond, gaudy ſhapes, numberleſs gay motes in the ſun-beams*, and the *hovering* dreams of Morpheus. T. WARTON.

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As the gay motes that people the ſun-beams;
Or likeſt hovering dreams,
The fickle penſioners of Morpheus' train.

Ver. 8. *As the gay motes that people the ſun-beams;*] I have formerly obſerved, that this line is from Chaucer, *Wife of Bathes Tale*, v. 868.

" As thick as motes in the ſunne-beams."

As probably from Drayton, *Muſ. Elyſ. Nymph.* vi. vol. iv. p. 1494. edit. ut ſupr.

" As thick as ye diſcerne the atoms in the beams."

But it was now a common illuſtration. See Randolph's *Poems*, edit. 1640. p. 97. Mr Bowle adds the following parallel, from Caxton's Golden *Legend*, in the *Lyf of S. Mychel*, edit. 1483. fol. 306. b. " This ayer alſo is full of devils and of wycked ſpyrytes, as the *ſonne-beames* ben *full* of ſmale *motes*." To which he ſubjoins a paſſage from Pulci's *Morg.* c. xxv. ſt. 137.

" Sappi che tutto queſto aere e denſo
" Di ſpiriti."

Sylveſter certainly ſuggeſted the idea. T. WARTON.

Ver. 10. *The* fickle penſioners &c.] *Fickle* is *tranſitory, perpetually ſhifting*, &c. As in Shakſpeare, *Sonn.* cxxvi.

" O thou, my lovely Boy, who in thy power
" Doſt hold Time's *fickle* glaſs."

Time's glaſs is *fickle*, becauſe its contents are always ſtealing away. *Penſioners* became a common appellation in our poetry, for train, attendants, retinue, &c. As in the *Midſ. N. Dr.* A. ii. S. i. of the Faery Queen.

" The cowſlips tall her *penſioners* be."

This was in conſequence of queen Elizabeth's faſhionable eſtabliſhment of a band of military courtiers by that name. They were ſome of the handſomeſt and talleſt young men, of the beſt families and fortune, that could be found. Hence, ſays Quickly, in the *Merry Wives*, A. ii. S. ii. " And yet there has been earls, nay, which is more, *Penſioners*." They gave the mode in dreſs and diverſions. They accompanied the Queen in her pro-

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But hail, thou Goddeſs, ſage and holy,
Hail, divineſt Melancholy!
Whoſe ſaintly viſage is too bright
To hit the ſenſe of human ſight,
And therefore to our weaker view 15

greſs to Cambridge, where they held torches at a play on a Sunday in King's College chapel. T. WARTON.

Ver. 11. ——————— *ſage and holy,*] Melancholy is called *ſage*, as night was termed by the Greeks Εὐφρόνη, and for the like reaſon; both being favourable to wiſdom and contemplation. "Τὴν νύκτα προσεῖπον ΕΥΦΡΟΝΗΝ, μέγα πρὸς εὕρεσιν τῶν ζητουμένων καὶ σκέψιν ἡγούμενοι τὴν ἡσυχίαν καὶ τὸ ἀπερίσπαστον." Plutarch, ΠΕΡΙ ΠΟΛΥΠΡΑΓΜ. *Opp.* tom. ii. p. 521. edit. fol. Francof. 1599. HURD.

See alſo *The Scourge of Villanie*, ut ſupr. lib. i. *Proem.*

"Thou nurſing mother of fair *wiſdom's lore*,
"Ingenuous *Melancholy*." T. WARTON.

Ver. 12. *Hail, divineſt Melancholy!*] Milton, ſays Mr. Bowle, has here ſome traces of Albert Durer's *Melancholia*. Particularly in the *black viſage*, the *looks commercing with the ſkies*, and the *ſtole drawn over her decent ſhoulders*. The painter, he adds, gave her wings, which the poet has transferred to *Contemplation*, v. 52. I think it is highly probable, that Milton had this perſonification in his eye; and by making two figures out of one, and by giving Melancholy a kindred companion, to whom wings may be properly attributed, and who is diſtantly implied in Durer's idea, he has removed the violence, and cleared the obſcurity, of the allegory, preſerving at the ſame time the whole of the original conception. Mr. Steevens ſubjoins, "Mr. Bowle might have added, that in Durer's deſign, a winged Cherub, perhaps deſigned for Contemplation, is the ſatellite of Melancholy. All transfer of plumage was therefore needleſs. The poet indeed has taken the wings from his Goddeſs, and I think, with judgement: for although Contemplation is excurſive, Melancholy is attached to its object." T. WARTON.

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O'erlaid with black, ſtaid Wiſdom's hue;
Black, but ſuch as in eſteem
Prince Memnon's ſiſter might beſeem,
Or that ſtarr'd Ethiop queen that ſtrove
To ſet her beauty's praiſe above

Ver. 16. *O'erlaid with black, ſtaid Wiſdom's hue;*] Her countenance appears dark to the groſſneſs of human viſion, although in reality of exceſſive luſtre. The *bright viſage* was therefore *overlaid* with black, according to its viſible appearance, by Durer in his portrait of *Melancholy*. It is the ſame general idea in *Par. Loſt*, B. iii. 377, &c. But this imagery is there extended and enriched with new ſublimity: for God, even thus concealed, ſays the poet, dazzles heaven, and forces the moſt exalted Seraphim to retire, and cover their eyes with both their wings. And God is ſaid to dwell "in *unapproached light*," ibid. iii. 4. Which, as Mr. Steevens obſerves, is literally from his favourite Euripides, *Phoeniſſ.* edit. Muſgr. v. 837. Φέρει ἀιθέρος εἰς ΑΒΑΤΟΝ ΦΩΣ γένναν." As likely from St. Paul, *Tim.* i. vi. 16. "Dwelling in the *light* which no man can *approach*." See alſo our author, *Of Reformat.* "Thou therefore that ſitteſt in *light* and glory *unapproachable*." T. WARTON.

Ver. 18. *Prince Memnon's ſiſter*] That is, an Ethiopian princeſs, or ſable beauty. Memnon, king of Ethiopia, being an auxiliary of the Trojans, was ſlain by Achilles. See Virg. *Æn.* i. 493. "*Nigri* Memnonis arma." It does not however appear that Memnon had any ſiſter. Tithonus, according to Heſiod, had by Aurora only two ſons, Memnon and Emathion, *Theog.* 984. This lady is a creation of the poet. DUNSTER.

Ver. 19. *Or that ſtarr'd Ethiop queen*] Caſſiope, as we learn from Apollodorus, was the wife of Cepheus king of Ethiopia. She boaſted herſelf to be more beautiful than the Nereids, and challenged them to a tryal; who in revenge perſuaded Neptune to ſend a prodigious whale into Ethiopia. To appeaſe them, ſhe was directed to expoſe her daughter Andromeda to the monſter: but Perſeus delivered Andromeda of whom he was enamoured, and tranſported Caſſiope into heaven, where ſhe became a conſtellation. *Bibl.* ii. c. iv. §. iii. Hence ſhe is called *that*

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The Sea-Nymphs, and their powers offended:
Yet thou art higher far deſcended:
Thee bright-hair'd Veſta, long of yore,
To ſolitary Saturn bore;
His daughter ſhe; in Saturn's reign,
Such mixture was not held a ſtain:
Oft in glimmering bowers and glades
He met her, and in ſecret ſhades
Of woody Ida's inmoſt grove,
Whilſt yet there was no fear of Jove.
Come, penſive Nun, devout and pure,
Sober, ſtedfaſt, and demure,

ſtarred Ethiop queen. See Aratus, *Phaenom.* v. 189. ſeq. But Milton ſeems to have been ſtruck with an old Gothick print of the conſtellations, which I have ſeen in early editions of the Aſtronomers, where this queen is repreſented with a black body marked with white ſtars. T. WARTON.

Lovelace ſeems to allude to the ſame print, in his *Lucaſta*, ed. 1659, p. 9.

" Methought ſhe look'd all ore *bepatch'd with ſtars*,
" Like the *dark* front of ſome Ethiopian queen." TODD.

Ver. 25. Mr. Bowle thinks, that this genealogy, but without the poetry, is from Gower's Song, in *Pericles Prince of Tyre*. More eſpecially as the verſes immediately follow thoſe quoted from the ſame Song, *L'Allegr.* v. 25. See edit. Malone, *Suppl. Sh.* vol. ii. 7. " *With whom the father liking took*, &c." The meaning of Milton's allegory is, that Melancholy is the daughter of Genius, which is typified by the *bright-haired* goddeſs of the eternal fire. Saturn, the father, is the god of *Saturnine* diſpoſitions, of penſive and gloomy minds. T. WARTON.

Ver. 32. Sober, *ſtedfaſt, and* demure,] Two of theſe epithets occur together, to expreſs chaſtity, in Skelton's *Philip Sparrow*, edit. 1736. p. 249:

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All in a robe of darkeſt grain,
Flowing with majeſtick train,
And ſable ſtole of Cyprus lawn, 35
Over thy decent ſhoulders drawn.

" Goodly maiſtres Jane,
" *Sober, demure,* Diane!" T. WARTON.

So alſo, in the *True Chronicle Hiſt. of K. Leir*, &c. 1605, A. i. of Cordella:

———" She is ſo nice, and ſo *demure;*
" So *ſober*, courteous, modeſt, and preciſe, &c."

And in *The pleaſaunte Pathewaye leadynge to an honeſt lyfe*, 4to. bl. l. no date.

" Modeſt, *demure*, and ſadde ſhe appeared."

Where *ſadde* means *ſober* or *ſerious*. But Milton's *Nun* correſponds with a deſcription in the Romiſh work, addreſſed particularly to Nuns, entitled *Partheneia Sacra*, ed. 1638. p. 209. " Moſt *ſober* and *demure* Virgin, &c." TODD.

Ver. 35. *And ſable* ſtole] Here is a character and propriety in the uſe of the *ſtole*, which, in the poetical phraſeology of the preſent day, is not only perpetually miſapplied, but miſrepreſented. It was a veil which covered the head and ſhoulders; and, as Mr. Bowle obſerves, was worn only by ſuch of the Roman matrons, as were diſtinguiſhed for the ſtrictneſs of their modeſty. He refers us to the *Le Imagini delle Donne, di Enea Vico*, Vineg. 1557. p. 77. See alſo Albert Durer's *Melancholia*, where this deſcription is exactly anſwered. T. WARTON.

Poſſibly Milton might have in mind G. Fletcher's deſcription of the Prophets, *Chriſt's Tr.* 1611. ſt. 17.

" After them flew the Prophets, brightly *ſtol'd*
" In ſhining *lawn*." TODD.

Ibid. ———— *of* Cyprus lawn,] Cyprus is a thin tranſparent texture. So Shakſpeare, *Twelfth Night*, A. iii. S. i.

———" a *cyprus*, not a boſom,
" Hides my poor heart."

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Come, but keep thy wonted ſtate,
With even ſtep, and muſing gait;

And, what is more immediately to our purpoſe, in Autolycus's Song in the *Wint. Tale*, we have black Cyprus, A. iv. S. iii.

" Lawn as white as driven ſnow,
" *Cyprus black* as e'er was crow."

And Donne, *Poems*, edit. 4to. 1633. p. 130.

" As men which through a *cipres* ſee
" The riſing ſun, do think it two."

Dryden, by a moſt ridiculous miſapprehenſion, in his tranſlation of the firſt Georgick, has "*ſhroud-like cypreſs*," v. 25. Here ſays Milbourne, " Did not Mr. D. think of that kind of cypreſs uſed often for the ſcarfs and hatbands at funerals formerly, or for *widow's vails?*" The laſt ſenſe ſeems to explain Milton. See the *Puritan*, Stage-direction, A. i. S. i. T. WARTON.

Sandys ſays that the Egyptian Mooriſh women " couer their faces with *blacke cypreſs* beſpotted with red;" *Travels*, ed. 1615, p. 109. In Erondelle's *French Garden*, &c. 1605, *cypreſs* is *crape*: " How ſell you that piece of white *cipreſſe?* Combien vendez vous cette piece de *creſpe?*" TODD.

Ver. 36. ——— *decent ſhoulders*] Not expoſed, therefore *decent*; more eſpecially, as ſo covered. There is an old treatiſe on " Naked Breaſts and Shoulders," to which Baxter wrote a Preface. T. WARTON.

Ver. 37. *Come, but* keep *thy wonted* ſtate,
With even *ſtep, and muſing* gait;] So Drayton, evidently one of Milton's favourites, in the *Muſes Elyſium*, Nymph. vii. vol. iv. p. 1466.

—— " ſo goddeſs-like a *gait*,
" Each ſtep ſo full of majeſty and *ſtate*."

And Jonſon in *Cynthia's Revels*, A. v. S. vi.

" Seated in thy ſilver chaire,
" *State* in *wonted* manner *keep*."

It may be obſerved, that to *keep ſtate* ſeems to have been anciently a familiar phraſe and combination. As in *Albumazar*, 1614. Reed's *Old. Pl.* vii. 239

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And looks commércing with the ſkies,
Thy rapt ſoul ſitting in thine eyes: 40

" They come, *Keep ſtate, keep ſtate*, or all's diſcover'd."

Again, in B. and Fletcher's *Wild-Gooſe Chaſe*, A. v. S. vi. vol. v. p. 259. " What a *ſtate* ſhe *keeps!* How far off they ſit from her!" Jonſon in his verſes to Selden, " The Monarch of Letters," *Underw.* vol. vi. 366.

" I firſt ſalute thee ſo, and gratulate
" With that thy ſtile, and *keeping* of thy *ſtate*."

In *Macbeth*, A. iii. S. iv. " Our hoſteſs *keeps* her *ſtate*." Where, in the paſſage from Holinſhead cited by Mr. Steevens, in which the king is ſaid to cauſe the queen to *kepe* the *ſtate*, we are to underſtand, *not to quit her throne or chair under the canopy*, while the king walked about. See Note on *Arcad.* v. 81. Jonſon has " But *kept* an *even gait*," vol. vii. 32. T. WARTON.

Ver. 39. ——— commércing] *Commercing* with the accent on the ſecond ſyllable, as in Sylveſter's *Du Bart.* p. 421.

" For, with her ſheath, the ſoul *commérce* frequents."

And ſee Habington's *Caſtara*, 1635. p. 156. The accent was now alſo as common on the firſt ſyllable. TODD.

Ver. 40. *Thy* rapt *ſoul*] Thy *raviſhed* ſoul. So in *Comus*, v. 794. " Kindle my *rapt* ſpirits." Browne, in his *Paſtorals*, has the verb, to *rape*, often. And Drayton, *Ecl.* v. " To *rape* the field with touches of his ſtring." Compare Spenſer, *Faer. Qu.* iv. ix. 6.

" That with the ſweetneſſe of her rare delight
" The prince half *rapt*," &c.

Rapt is ſometimes, but leſs frequently, found in its literal ſenſe; as in Drayton, *Legend of P. Gaveſton*, vol. ii. p. 569.

" Like ſportfull Jove with his *rapt* Phrygian page."

See *Par. Loſt*, B. iii. 522.

" *Rapt* in a chariot drawn by fiery ſteeds."

And *Par. Reg.* B. ii. 40. And compare Berni, *Orl. Innam.* L. i. c. xxv. ſt. 42. " *Rapito* in Paradiſo." T. WARTON.

" My *rapt ſoul*" is a phraſe in P. Fletcher's *Purp. Iſland*, 1633, C. xii. ſt. 73. TODD.

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There, held in holy paſſion ſtill,
Forget thyſelf to marble, till
With a ſad leaden downward caſt
Thou fix them on the earth as faſt:
And join with thee calm Peace, and Quiet,
Spare Faſt, that oft with Gods doth diet,
And hears the Muſes in a ring
Aye round about Jove's altar ſing:
And add to theſe retired Leiſure,
That in trim gardens takes his pleaſure:

Ver. 42. *Forget thyſelf to marble,*] It is the ſame ſort of petrifaction in our author's epitaph on Shakſpeare.

" There thou, our fancy of itſelf bereaving,
" Doſt make us *marble by too much conceiving.*"

In both inſtances, exceſs of thought is the cauſe. T. WARTON.

Ver. 43. *With a ſad* leaden *downward caſt*] Hence, ſays Mr. Warton, Gray's expreſſive phraſeology, of the ſame perſonage, in his *Hymn to Adverſity*.

" With *leaden* eye that loves the ground."

Mr. Thyer cites *Love's Lab. Loſt*, A. iv. S. iii. " In *leaden* contemplation." I obſerve that P. Fletcher gives " *leaden eyes*" to Fornication perſonified, *Purp. Iſl.* c. vii. ſt. 19, and alſo to Deſpair, c. xli. ſt. 32. Sidney alſo ſays, " Who have ſo *leaden eyes* as not to ſee ſweet beauties ſhow," *Aſtr. & Stella*, Song 7. But Milton's beloved Spenſer ſeems to have ſuggeſted the formation of this expreſſive line. *Epithalam.* v. 234.

" But her *ſad eyes*, ſtill *faſten'd on the ground*,
" Are governed with goodly modeſty,
" That ſuffers not one look to glance awry." TODD.

Ver. 50. ——— *trim gardens*] Mr. Warton here obſerves, that affectation and falſe elegance were now carried to the moſt elaborate and abſurd exceſs in gardening; and he notices, among ſimilar monuments of extravagance in other countries, " the Garden at Hampton-Court, where in privet are figured various

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But firſt, and chiefeſt, with thee bring,
Him that yon ſoars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation;

animals, the royal arms of England, and many other things:" from Lauremburgius, *Horticultura*, lib. i. cap. 29. p. 125. Francof. ad Moen. 1631. 4to. The *architecture du jardinage*, he thinks, may be alſo diſcovered in the "*ſpruce* Spring, the *cedarn alleys*, the *criſped ſhades* and *bowers*," in *Comus*; and the "*trim* garden" in *Arcades*, v. 46. I will add ſome account of theſe faſhionable gardens from Sylveſter's *Du Bartas*, 1621, p. 181.

" Muſing, anon through *crooked walks* he wanders,
" Round-winding *rings*, and intricate *meanders*,
" Fals-guiding *paths*, doubtfull beguiling *ſtrays*,
" And right-wrong errors of an endleſs *maze*:
" Not ſimply *hedged* with a ſingle *border*
" Of roſemary, cut out with *curious order*
" In Satyrs, Centaurs, Whales, and half-men-Horſes, &c."

This *trim garden*, gentle reader, is Du Bartas's *Garden of Eden!* It is Adam, who is deſcribed walking in it, "muſing;" whom we afterwards find near "gurgling ſtreams *frizadoed* on the gravel!" p. 231. TODD.

Ver. 52. *Him that yon ſoars on golden wing,*
Guiding the fiery-wheeled throne,
The Cherub Contemplation;] By contemplation, is here meant that ſtretch of thought, by which the mind aſcends "To the firſt good, firſt perfect, and firſt fair;" and is therefore very properly ſaid *to ſoar* on *golden wing*, *guiding the fiery-wheeled throne*; that is, to take a high and glorious flight, carrying bright ideas of deity along with it. But the whole imagery alludes to the cherubick forms that conveyed the *fiery-wheeled* car in *Ezekiel*, x. 2. ſeq. See alſo Milton himſelf, *Par. Loſt*, B. vi. 750. So that nothing can be greater or juſter than this idea of *Divine Contemplation*. *Contemplation*, of a more ſedate turn, and intent only on human things, is more fitly deſcribed, as by Spenſer, under the figure of an *old man*; time and experience qualifying men beſt for this office. Spenſer might then

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And the mute Silence hiſt along, 55
'Leſs Philomel will deign a ſong,

be right in his imagery; and yet Milton might be right in his, without being ſuppoſed to ramble after ſome *fanciful Italian.*

HURD.

I cannot agree with Doctor Newton, that this repreſentation of *Contemplation* has the gaiety of a Cupid. I know not that Cupid is ever feigned to *ſoar on golden wing* amid the brightneſs of the empyreum; nor that a cherub is an infantine angel, except in the ideas of a dauber for a country-church. To ſay nothing, that gaiety cannot very properly belong to the notion of a being, who is "guiding the fiery-wheeled throne." Shakſpeare has indeed given us the vulgar Cherub, in *K. Hen. VIII.* A. i. S. i.

—— "Their dwarfiſh pages were
"As Cherubims, all gilt,"

But, that Milton's uniform conception of this ſpecies of angel was very different, appears from various paſſages of the *Paradiſe Loſt.* Satan calls Beelzebub "fallen Cherub," B. i. 57. Cherub and Seraph, part of the rebel warriour-angels, are "rolling in the flood with ſcatter'd arms and enſigns," ibid. 324. Again, "millions of *flaming* ſwords are drawn from the *thighs* of *mighty* Cherubim," B. i. 665. The cherub Zephon is a leader of the *radiant files* of heaven; and, in the figure of a graceful young man, "ſevere in youthful beauty," rebukes Satan, B. v. 797, 845. "A cherubick watch, a cohort bright of watchful cherubim," is ſtationed on the eaſtern verge of Paradiſe, B. xi. 120, 128. Other examples are obvious. As Milton's Satan is not a monſter with cloven feet, horns, and a tail, ſo neither are his Cherubs Cupids. Mr. Reed thinks that Milton is here indebted to Nabbes's Maſk *Microcoſmus*, now recently publiſhed, Reed's *Old Pl.* vol. ix. p. 126.

"Mount thy thoughts upon the *wings*
"Of *Contemplation*, and aſpire, &c."

And it may be obſerved, that Melancholy, clothed in black, is a perſonage in the ſame Maſk. Contemplation is perſonified in Fletcher's *Purp. Iſl.* C. ix. ſt. 12. "Still muſing *Contemplation.*" In Engliſh poetry, it is firſt perſonified by Spenſer. T. WARTON.

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In her ſweeteſt ſaddeſt plight,
Smoothing the rugged brow of night,
While Cynthia checks her dragon yoke,
Gently o'er the accuſtom'd oak:
Sweet bird, that ſhunn'ſt the noiſe of folly,
Moſt muſical, moſt melancholy!
Thee, chauntreſs, oft, the woods among,
I woo, to hear thy even-ſong;

Contemplation had been perſonified before by Sir Philip Sidney: See the *Arcadia*, 13th edit. p. 229. G. Wither ſeems to have ſupplied Nabbes with the phraſe juſt cited: See Wither's *Juvenilia*, 1623, p. 21. "*Mounted* aloft *on Contemplation's wings.*" But Milton poſſibly adverted to a paſſage in Machin's *Dumb Knight*, 1608, A. iii. S. i.

——————————— "my ſoul
"With *golden wings of thought* ſhall mount the ſky."

I muſt however obſerve an expreſſion of Petrarch, *Son.* lxxxiii.

"Volo con l' *ali de' penſieri* al cielo." TODD.

Ver. 58. Smoothing *the* rugged brow *of night,*] So, in Spenſer's Sonnet to Sir C. Hatton, prefixed to the *Faerie Queene*:

"With like delights ſometimes may eke delay
"The *rugged brow* of carefull policy:"

Where *delay* ſignifies to *ſmooth*. See the note on the paſſage, Spenſer's Works, ed. 1805. TODD.

Ver. 62. *Moſt* muſical, *moſt* melancholy!] *L' Allegro* began with the morning of the day, and the lively ſalutations of the lark. *Il Penſeroſo*, with equal propriety, after a general exordium, opens with the night: with moonſhine, and the melancholy muſick of the nightingale. T. WARTON.

Euripides thus beautifully deſcribes the *melancholy muſick* of this ſweet bird, *Helen.* 1115. ed. Barnes.

Σέ τὰν ἀοιδάτην ὄρνιθα μελῳδὸν
Ἀηδόνα δακρυόεσσαν. TODD.

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And, miſſing thee, I walk unſeen
On the dry ſmooth-ſhaven green,
To behold the wandering moon,
Riding near her higheſt noon,
Like one that had been led aſtray
Through the heaven's wide pathleſs way;
And oft, as if her head ſhe bow'd,
Stooping through a fleecy cloud.
Oft, on a plat of riſing ground,
I hear the far-off Curfeu ſound,
Over ſome wide-water'd ſhore,
Swinging ſlow with ſullen roar:

Ver. 66. ——— *ſmooth*-ſhaven *green*,] There is a ſimilar compound in Sylveſter's *Du Bart*. 1621, p. 432. "New-*ſhaven* fields." So, of the mower, ibid. p. 13.

"*Shaves*, with keen ſythe, the glory and delight
"Of motly medowes." TODD.

Ver. 67. ——— *the wandering* moon,
Riding *near her higheſt noon*,] So, in an elegant couplet in the *Tranſlation of the Pſalms* aſſigned to Abp. Parker, p. 199.

"Sweet peace ſhalbe on euery ſide,
"As long as *moone* her ſphere doth *ryde*." TODD.

Ver. 68. ——— *her* higheſt noon.] See *Par. Loſt*, B. iv. 564, B. v. 174. And *Samſ. Agon.* v. 683, v. 1612. So, in Harriſon's *Deſcription of Britaine*, prefixed to Hollingſhed, B. iii. C. vi. f. 171. "The huſbandmen dine at *high noone*, as they call it." T. WARTON.

Ver. 71. *And oft*, &c.] Here follows a deſcription at once poetically picturesque, and ſtrictly natural; the moon having that appearance of poſitive deſcent, as the kind of clouds here deſcribed break and diſperſe around her. DUNSTER.

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Or, if the air will not permit,
Some ſtill removed place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom;
Far from all reſort of mirth,
Save the cricket on the hearth,

Ver. 78. *Some ſtill* removed *place will fit,*] That is, "ſome quiet, *remote*, or unfrequented, place, will ſuit my purpoſe." *Removed* is the ancient Engliſh participle paſſive for the Latin *remote*. So Shakſpeare, *Haml.* A. iv. S. iv. of the Ghoſt.

—— "Look with what a courteous action
"It waves you to a more *removed* ground."

So, in the manuſcript of the *Spirit's* Prologue to *Comus*.

—— "I was not ſent to court your wonder
"With diſtant worlds, and ſtrange *removed* climes."

Theſe inſtances will illuſtrate another paſſage in Shakſpeare, which is alſo appoſite to our text, *Meaſ. for Meaſ.* A. i. S. iv.

"How I have ever lov'd the life *remov'd;*
"And held in idle price to haunt aſſemblies,
"Where youth, and coſt, and witleſs bravery keeps."

Compare Shakſpeare's *Sonn.* xcviii. Shakſpeare has ſomewhere *removedneſs* for *ſolitude.*" T. WARTON.

Ver. 79. *Where glowing embers through the room*
Teach light to counterfeit a gloom;] I wonder that Statius's "pallet mala lucis imago," was never here applied, *Theb.* iv. 424. Shakſpeare has much the ſame image of a half-extinguiſhed fire. *Midſ. N. Dr.* A. v. S. ii. Oberon ſpeaks.

"Through this houſe give glimmering light
"By the dead and drowſy fire."

It is the ſame ſort of ſubdued light in Spenſer, *F. Q.* i. i. 14.

"A little glooming light, much like a ſhade."

T. WARTON.

Milton might have had Shakſpeare's *Lucrece* alſo in view:

"And dying eyes gleam'd forth their *aſhy lights,*
"Like *dying coals burnt out* in tedious nights." MALONE.

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Or the belman's drowſy charm,
To bleſs the doors from nightly harm.
Or let my lamp at midnight hour,
Be ſeen in ſome high lonely tower,

Ver. 83. *Or the belman's drowſy charm,*
To bleſs the doors from nightly harm.] A ſuperſtition, as Mr. Bowle obſerves, contained in theſe lines of Chaucer. *Cant. T.* v. 3479. edit. Tyrwh.

" I crouche thee from elves and from wightes;
" Therwith the night ſpel ſaid he anon rightes,
" On foure halves of the hous aboute,
" And on the threſwold of the dore withoute:
" Jeſu Criſt, and ſaint Benedight,
" Bliſſe this hous from every wicked wight."

See alſo Cartwright's *Ordinary*, A. iii. S. i. *Works*, p. 36, 1651. Such are the nocturnal evils deprecated by Imogen, going to reſt. *Cymbeline*, A. ii. S. ii.

" From fairies, and the *tempters* of the *night*,
" Guard me, beſeech ye!"

In Robert Herrick's *Heſperides*, there is a little poem called the *Bellman*, which contains this charm, p. 139. edit. 1647. It begins thus,

" From noiſe of ſcare-fires reſt ye free,
" From murder, *Benedicite!*
" From all miſchances, that may fright
" Your pleaſing ſlumbers in the night,
" Mercie ſecure ye all, and keep
" The goblin from ye while ye ſleep, &c."

Anciently the watchman, which cried the hours, uſed theſe or the like benedictions. T. WARTON.

Ver. 86. *Be ſeen in ſome high lonely tower,*] The extraneous circumſtance be *ſeen*, gives poetry to a paſſage, the ſimple ſenſe of which is only, " Let me ſtudy at midnight by a lamp in a lofty tower." Hence a picture is created which ſtrikes the imagination. T. WARTON.

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Where I may oft out-watch the Bear,
With thrice-great Hermes, or unſphere
The ſpirit of Plato, to unfold
What worlds or what vaſt regions hold
The immortal mind, that hath forſook
Her manſion in this fleſhly nook:
And of thoſe Demons that are found
In fire, air, flood, or under ground,

Ver. 89. *The ſpirit of Plato,*] This ſhows, what ſort of *Contemplation* he was moſt fond of. Milton's imagination made him as much a myſtick, as his good ſenſe would give leave.
HURD.

Ver. 93. *And of thoſe Demons* &c.] Undoubtedly theſe notions are from Plato's *Timæus* and *Phædon*, and the reveries of his old commentators; yet with ſome reference to the Gothick ſyſtem of Demons, which is a mixture of Platoniſm, ſchool-divinity, and chriſtian ſuperſtition. The doctrine of theſe Spirits has been thus delivered. "There are fixe kinds of Spirits between heaven and hell. The firſt, who are thoſe that remained in the *higheſt* region of the *ayre*, he calleth Angels of *fire*, becauſe they are neere vnto that region, and perchance within it. The ſecond kind is from the *middle* region of the *ayre* downeward towards the earth. The third on the *earth* itſelfe. The fourth in the *waters*. The fifth in the caues or *hollow vautes* of the earth, &c." The *Spaniſh Mandeuile of Myracles*, &c. A tranſlation from the Spaniſh, Lond. 1618. Diſc. iii. p. 126. 4to. It is one of the viſions of Thomas Aquinas, that God permitted ſome of the fallen Angels, leſs guilty than the reſt, in their deſcent or precipitation from heaven, to remain in the air, fire, water, and earth, till the day of judgement. Drayton has the ſame doctrine, *Polyolb.* Song 5, vol. ii. p. 757. In conformity to this theory, Milton's Satan, ſeated in "the middle region of thick air, convokes his potentates or counſellors," *Par. Reg.* B. ii. 121, &c. And hence another paſſage in the ſame poem is to be interpreted, B. iv. 201, where Satan means to prove the extent of his dominion, and his pretenſions to the name and power of a god. See alſo B. i. 39, 44.

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Whoſe power hath a true conſent 95
With planet, or with element.
Sometime let gorgeous Tragedy
In ſcepter'd pall come ſweeping by,

A Chorus in Andreini's *Adamo*, 1617, conſiſts of Spirits of fire, air, water, and hell, or ſubterraneous, being the exiled Angels, "Choro di Spiriti ignei, aerei, acquatici, ed infernali, &c." Theſe Spirits were ſuppoſed to controll the elements in which they reſpectively reſided; and, when formally invoked or commanded by a magician, to produce tempeſts, conflagrations, floods, and earthquakes. See the *Spaniſh Mandeuile*, juſt quoted, p. 126, 127, [and Burton's *Anat. Melancholy*, 1624, p. 41.] Of this ſchool was therefore Shakſpeare's Proſpero in the *Tempeſt*, who, by the help or agency of demons, aſſigned to various parts of nature, boaſts to have "*bedimm'd the noontide ſun, call'd forth the mutinous winds*, &c." A. iv. S. i. The Spirits which the necromancer Iſmeno invokes, to take poſſeſſion of the enchanted foreſt, are fallen Angels, who now controll the different elements which they inhabit, *Gier. Lib.* c. xiii. ſt. 7.

"Udite, udite, o voi, che da le ſtelle
"Precipitate giù folgor tonanti;
"E voi, che le tempeſte e la procelle
"Mouete habitator de l'aria erranti, &c."

It is to a magick performed by the ſame agency that Fletcher refers in the *Faithful Shepherdeſs*, A. iv. S. i.

"O you great-working Powers of *earth* and *air*,
"*Water*, and forming *fire*, why have ye lent
"Your hidden virtue to ſo ill intent?"

I muſt add, that the notion of the fallen Angels having a controll of the elements, ſeems to have ſuggeſted to Milton the idea in *Par. Loſt*, that Angels, in an unfallen ſtate, had the ſame ſort of power, B. vi. 221, &c. B. x. 660, B. iv. 940. T. WARTON.

Ver. 97. *Sometime let gorgeous Tragedy*
In ſcepter'd pall come ſweeping by,] By *ſcepter'd pall*, Doctor Newton underſtands the *palla honeſta* of Horace, *Art. Poet.* v. 278. But Horace, I humbly apprehend, only means, that Æſchylus introduced maſks and better dreſſes. *Palla honeſta*

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Preſenting Thebes, or Pelops' line,
Or the tale of Troy divine; 100

s ſimply a *decent robe*. Milton means ſomething more. By cloathing Tragedy in her *ſceptered* pall, he intended ſpecifically to point out *regal ſtories* as the proper arguments of the higher drama. And this more expreſsly appears, from the ſubjects immediately mentioned in the ſubſequent couplet. Our author has alſo perſonified Tragedy, in the ſame meaning, where he gives her a bloody ſcepter, implying the diſtreſſes of kings, *El.* i. 37.

" Sive *cruentatum* furioſa Tragedia *ſceptrum*
" Quaſſat, et effuſis crinibus ora rotat."

He then illuſtrates or exemplifies his perſonification.

" Seu mœret *Pelopeia* domus, ſeu nobilis *Ili*,
" Seu luit inceſtos *aula Creontis* avos."

Theſe four Latin verſes form the context now before us. In *Paradiſe Regained*, he particulariſes the *lofty grave tragedians* of Athens, B. iv. 266. And theſe are they who diſplay the viciſſitudes of human life by examples of *Great Misfortune*,

" *High* actions and *high* paſſions beſt deſcribing."

To ſum up all of what our author has ſaid on this ſubject in the *Tractate of Education*, where he is ſpeaking of heroick and tragick poetry, he recommends " Attick Tragedies of *ſtatelieſt* and moſt *regal* argument." Edit. 1673. p. 109. It may be further obſerved, that Ovid, whom Milton in ſome of his proſe pieces prefers to all the Roman poets beſides, has alſo marked the true, at leaſt original, province of tragedy, by giving her a Scepter, *Amor*. L. iii. ii. 13.

" Læva manus *ſceptrum* late *regale* tenebat."

Shakſpeare has well expreſſed the regal drama, in the Prologue to *Henry the Eighth*, which he ſtyles,

" Sad, high, and working, full of *ſtate and woe*,
" Such *noble* ſcenes as draw the eye to flow."

I fear in this Note, I have been feebly, and perhaps unneceſſarily, attempting to explain Horace's Art of Poetry, after Mr. Colman's maſterly Commentary: in which, that valuable remain of ancient dramatick criticiſm is placed in a new light, and recalled to its proper and primary point of view. T. WARTON.

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Or what (though rare) of later age
Ennobled hath the buſkin'd ſtage.
But, O ſad Virgin, that thy power
Might raiſe Muſæus from his bower!
Or bid the ſoul of Orpheus ſing
Such notes, as, warbled to the ſtring,

Ver. 101. ——— (*though rare*) Juſt glancing at Shakſpeare. HURD.

Ver. 102. ——— buſkin'd] Drayton calls a ſong on Sir Bevis, " a *buſkin'd* ſtraine," but not in Milton's literal ſenſe of *cothurnatus*, Polyolb. S. ii. vol. ii. p. 693. T. WARTON.

Buſkin'd is uſed, in Milton's ſenſe, in the *Return from Parnaſſus*, 1606. " Marlowe was happy in his *buſkin'd* Muſe." And (which is ſtill more to the purpoſe) in P. Fletcher's *Purp. Iſl.* C. i. ſt. 12. edit. 1633.

" Who has not ſeen upon the mourning *ſtage*
" Dire *Atreus'* feaſt, and wrong'd Medea's rage,
" Marching in tragick ſtate, and *buſkin'd* equipage."

From Milton Gray has applied " *buſkin'd* meaſures" to Shakſpeare, in his *Bard*, ver. 128. TODD.

Ver. 104. *Might raiſe Muſæus from his bower!*
Or bid the ſoul of Orpheus ſing &c.] Muſæus and Orpheus are mentioned together in Plato's *republick*, as two of the genuine Greek poets. Edit. Serran. vol. ii. 364. To Orpheus or his harp our author has frequent alluſions. The harp is mentioned twice in the two poems with which we are at preſent concerned. In the *Tractate on Education*, p. 102. ut ſupr. " Melodious ſounds on every ſide, that the *harp of Orpheus* was not more charming." And ſee *Paradiſe Loſt*, B. iii. 17. But I muſt not here paſs over the Preface to Phillips's *Theatrum Poetarum*, already cited, in which are more manifeſt marks of Milton's hand than in the book itſelf. " Education is that *harp* of *Orpheus*, &c." p. 3. T. WARTON.

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Drew iron tears down Pluto's cheek,
And made Hell grant what love did ſeek!
Or call up him that left half-told
The ſtory of Cambuſcan bold,
Of Camball, and of Algarſife,
And who had Canace to wife,
That own'd the virtuous ring and glaſs;
And of the wonderous horſe of braſs,

Ver. 107. —— iron tears] In Spenſer we find "iron eyes," *Faer. Qu.* v. x. 28.

"That any *iron eyes* to ſee it would agrize." T. WARTON.

Ver. 109. *Or call up him that left half-told*
The ſtory of Cambuſcan bold, &c.] Hence it appears, that Milton, among Chaucer's pieces, was moſt ſtruck with his *Squier's* Tale. It beſt ſuited our author's predilection for romantick poetry. Chaucer is here ranked with the ſublime poets: his comick vein is forgotten and overlooked. See *Hiſt. Engl. Poetr.* vol. i. 398. T. WARTON.

Mr. Tyrwhitt, the very learned editor of Chaucer's *Canterbury Tales*, wiſhes, in his Introductory Diſcourſe, that the MSS. which furniſhed the *Squier's* Prologue, had ſupplied the deficient part of his *Tale*; but he fears the judgement of Milton was too true, that this ſtory was left *half-told* by the author. For the outline of the unfiniſhed part of this tale (*Cambuſcan*,) ſee Mr. Tyrwhitt's Notes, vol. ii. p. 466, edit. 1798. TODD.

Ver. 113. *That own'd the* virtuous ring *and glaſs;*] So Boiardo, *Orl. Inam.* L. i. c. xiv. ſt. 49. Of Angelica's magick ring.

"In bocca avea quell *anel vertuoſo.*"

And, in the *Faerie Queene*, a ſword tempered by Merlin is called "the *vertuous* ſteele," B. ii. viii. 22. And the Palmer has a "*vertuous* ſtaffe," ii. xii. 86. T. WARTON.

Ver. 114. *And of the wonderous horſe of braſs,*] Among the manuſcripts at Oriel college in Oxford, is an old Latin treatiſe entitled *Fabula de æneo caballo.* Here I imagined I had diſ-

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On which the Tartar king did ride: 115
And if aught elſe great bards beſide

covered the origin of Chaucer's *Squiers* Tale, ſo replete with marvellous imagery, and evidently an Arabian fiction of the middle ages. But I was diſappointed; for on examination, it appeared to have not even a diſtant connection with Chaucer's ſtory. I mention this, that others, on ſeeing ſuch a title in the Catalogue, might not be flattered with the ſame ſpecious expectations of ſo curious a diſcovery, and miſled like myſelf by a fruitleſs inquiry. T. WARTON.

I have never been able to diſcover the probable original of this tale; and yet I ſhould be very hardly brought to believe that the whole, or even any conſiderable part of it, was of Chaucer's invention. TYRWHITT.

Ver. 116. *And if aught elſe great bards beſide* &c.] From Chaucer, the father of Engliſh poetry, and who is here diſtinguiſhed by a ſtory remarkable for the wildneſs of its invention, our author ſeems to make a very pertinent and natural tranſition to Spenſer; whoſe *Faerie Queene*, although it externally profeſſes to treat of tournaments and the trophies of knightly valour, of fictitious foreſts, and terrifick enchantmets, is yet allegorical, and contains a remote meaning concealed under the veil of a fabulous action, and of a typical narrative, which is not immediately perceived. Spenſer ſings in *ſage and ſolemn tunes*, with reſpect to his morality, and the dignity of his ſtanza. In the mean time it is to be remembered, that there were other *great bards*, and of the romantick claſs, who ſung in ſuch tunes, and who *mean more than meets the ear*. Both Taſſo and Arioſto pretend to an allegorical and myſterious meaning. And Taſſo's enchanted foreſt, the moſt conſpicuous fiction of the kind, might have been here intended. Berni allows, that his incantations, giants, magick gardens, monſters, and other romantick imageries, may amuſe the ignorant; but that the intelligent have more penetration, *Orl. Innam.* L. i. c. xxv.

" Ma voi, ch' avete gl' intelletti ſani,
" Mirate la *dottrine*, che *s'aſconde*
" Sotte queſte coperte alte e profonde."

One is ſurpriſed, that Milton ſhould have delighted in romances.

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In ſage and ſolemn tunes have ſung,
Of turneys, and of trophies hung,
Of foreſts, and enchantments drear,
Where more is meant than meets the ear.
Thus, Night, oft ſee me in thy pale career,
Till civil-ſuited Morn appear,

The images of feudal and royal life which thoſe books afford, agreed not at all with his ſyſtem. A paſſage ſhould here be cited from our author's *Apology for Smectymnuus.* " I may tell you whither my younger feet wandered: I betook me among thoſe lofty fables and romances, which recount in *ſolemn cantos* the deeds of knighthood, &c." T. WARTON.

Ver. 119. *Of foreſts*, &c.] Mr. Bowle here cites the title of a chapter in Perceforeſt, " Comment le rois d'Angleterre entra en la foreſt, et des enchantements quil y trouua." vol. i. C. xxiv. f. 27. He adds other notices of enchanted foreſts, from *Comedias* de Cervantes, T. i. 121. And *Batalla de Roncefvalles*, C. 31. ſt. ult. There are fine ſtrokes of imagination in Lucan's enchanted grove. In Boyardo's *Orlando*, the foreſt of Arden is the ſcene of many of Merlin's enchantments. T. WARTON.

Ver. 120. *Where more is meant than meets the ear.*] Seneca, *Epiſt.* 114. " In quibus plus intelligendum eſt quam audiendum." BOWLE.

Ver. 121. *Thus, Night, oft ſee me in thy pale career,*] Hitherto we have ſeen the *night* of the melancholy man. Here his *day* commences. Accordingly, this ſecond part or diviſion of the poem is uſhered in with a long verſe. T. WARTON.

Ver. 122. *Till* civil-ſuited *Morn appear,*] Plainly from Shakſpeare, as Doctor Newton and Mr. Bowle have ſeparately obſerved, *Rom. and Jul.* A. iii. S. iv.

——— " Come, *civil* Night,
" Thou *ſober-ſuited* matron, all in black."

Where *civil* is *grave, decent, ſolemn.* As in *Twelfth Night*, A. iii. S. iv. " Where is Malvolio?—he is *ſad* and *civil.*" An uſe of *civil* in Beaumont and Fletcher, where it is applied to

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Not trick'd and frounc'd as ſhe was wont
With the Attick boy to hunt,
But kercheft in a comely cloud,
While rocking winds are piping loud,

the colour of dreſs, is ſtill more illuſtrative of the text, *Woman's Prize*, A. iii. S. iii.

" That fourteen yard of ſattin give my woman,
" I do not like the colour, 'tis too *civil*." T. WARTON.

To *civil-ſuited* and *ſober-ſuited* may be added a ſimilar compound from the *Hiſt. of Orlando Furioſo*, 1599. " Phœbus, put out thy *ſable-ſuted* wreathe." And ſee *The moſt excellent Hiſtorie of Lyſimachus and Varrona*, bl. l. 4to. 1604. " *Night, ſuted* in a duſkie robe of pitchie darkneſs, &c." TODD.

Ver. 123. *Not* trick'd *and* frounc'd] The meaning of *frounced*, which ſeems moſt commonly to ſignify an exceſſive or affected dreſſing of the hair, may be perhaps more fully illuſtrated from Drayton, *Muſ. Elyſ. Nymph.* ii. vol. iv. p. 146.

" With dreſſing, braiding, *frowncing*, flowering,
" All your jewels on me pouring."

And from Spenſer, *Faer. Qu.* i. iv. 14.

" Some *frounce* their curled haire in courtly guiſe,
" Some prancke their ruffes."

It is from the French *froncer*, to curl. T. WARTON.

Trick'd alſo ſhould be explained, which means *dreſſed out*, as in *A Woman kill'd with kindneſs*, 4to. 1617.

" Brother, why have you *trick'd* me like a bride,
" Brought me this gay attire, theſe ornaments?"

And, in Sandys's *Travels*, of a Turkiſh bride: " They *tricke* her in her richeſt ornaments," p. 66. edit. 1615. TODD.

Ver. 125. — *kercheft*] Wrapped up as with a handkerchef. Sickneſs is characteriſed by G. Fletcher, " with his *kerchef'd* head upwound." Chriſt's Vict. in Heaven, ſt. xii. DUNSTER.

Ver. 126. *While rocking winds are* piping *loud*,] So Shakſpeare, yet not in ſo abſolute a ſenſe, *Midſ. N. Dr.* A. i. S. i.

" Therefore the winds *piping* to us in vain." T. WARTON.

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Or uſher'd with a ſhower ſtill,
When the guſt hath blown his fill,
Ending on the ruſsling leaves,
With minute drops from off the eaves. 130

Ver. 127. Doctor Johnſon, from this to the hundred and fifty-fourth verſe incluſively, thus abridges our author's ideas. "When the morning comes, a morning gloomy with rain and wind, he walks into the dark trackleſs woods, falls aſleep by ſome murmuring water, and, with melancholy enthuſiaſm, expects ſome dream of prognoſtication, or ſome muſick played by aerial performers." Never were fine imagery and fine imagination ſo marred, mutilated, and impoveriſhed, by a cold, unfeeling, and imperfect repreſentation! To ſay nothing, that he confounds two deſcriptions. T. WARTON.

Ibid. ——————— ſtill,] *Gentle.* Its application, ſays Mr. Warton, is not often ſo found. See note *On the Paſſion*, ver. 28. But, I may obſerve, the word muſt thus have once been commonly underſtood. See the ſolemn proceſſion in Gaſcoigne's *Jocaſta*, 4to. 1575. Sign. L. i. b. "Firſt the *ſtil* pypes ſounded a very mournfull melody." TODD.

Ver. 130. *With* minute *drops*] A natural little circumſtance calculated to impreſs a pleaſing melancholy; and which reminds one of a ſimilar image in a poet that abounds in natural little circumſtances. Speaking of a gentle Spring-Shower, "'Tis ſcarce to patter heard," ſays Thomſon, *Seaſ. Spring*, ver. 176. JOS. WARTON.

He means, by *minute drops from off the eaves*, not *ſmall* drops, but *minute*-drops, ſuch as drop at intervals, by minutes, for the ſhower was now over: as we ſay, minute-guns, and minute-bells. In *L'Allegro*, the lark bade good-morrow at the poet's window, through ſweet-briers, honeyſuckles, and vines, ſpreading, as we have ſeen, over the walls of the houſe. Now, their leaves are dropping wet with a morning-ſhower. T. WARTON.

Perhaps Milton remembered theſe lines in the *Tempeſt*, ſays Mr. Malone:

"His tears run down his beard, like *winter's drops*
"*From eaves of reeds:*"

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And, when the ſun begins to fling
His flaring beams, me, Goddeſs, bring
To arched walks of twilight groves,
And ſhadows brown, that Sylvan loves,
Of pine, or monumental oak,
Where the rude axe, with heaved ſtroke,
Was never heard the Nymphs to daunt,
Or fright them from their hallow'd haunt.
There in cloſe covert by ſome brook,
Where no profaner eye may look,

But ſee alſo Cicero, to whom Mr. John Warton refers, *Epiſtolæ ad Atticum*, Lib. ii. Ep. vii. edit. Verburg. "Cupio, ut ait tuus Sophocles, καὶ ὑπὸ σίγῃ

Πίνυσᾶς ἀκυεὶν ψακάδος ἐνδύσῃ φρενὶ." TODD.

Ver. 131. *And, when the* ſun *begins to* fling
His flaring beams,] So Drayton, *Nymphid.* vol. i. p. 1449.

"When Phebus with a face of mirth
"Had *flong* abroad his *beames*." T. WARTON.

See alſo P. Fletcher, *Purp. Iſl.* c. vi. ſt. 29, of the ſun:

"Soon back he *flings* the too bold-venturing gleam."

And Walkingham's *Optick Glaſſe of Humors*, 1607.

"As *flaring* Phebus with his radiant face."

And Chapman and Marlowe's *Hero and Leander*, ed. 1637.

"And with his *flaring beames* mockt ugly night." TODD.

Ver. 133. *To* arched *walks*] Thus in Browne's *Britannia's Paſtorals*, now in high reputation, B. ii. S. iv. p. 104.

"Now wanders Pan the *arched* groves and hills."

Again, ibid. S. ii. p. 44.

"Downe through the *arched* wood the ſhepherds wend."

See alſo *Comus*, in the manuſcript, v. 181, *Par. Regained*, B. ii. 294, and *Par. Loſt*, B. i. 304, B. ix. 1107. T. WARTON.

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Hide me from day's gariſh eye,
While the bee with honied thigh,

Ver. 141. ——————— day's gariſh eye,] See *Par. Loſt*, B. v. 171. And Spenſer, *Faer. Qu.* i. iii. 4.

" As the great *eye* of heaven ſhyned bright."

But, to come more cloſely to the text, ſee Milton's *Sonn.* i. 5, and *Comus*, v. 978. Mr. Bowle adds from Sylveſter, p. 84. edit. ut ſupr. " *Daye's* glorious *eye*." The old play of *Lingua*, A. v. S. vi. " Heaven's bright ſun, the *day's* moſt glorious *eye*." Browne, *Brit. Paſt.* B. i. i. p. 3.

" Whilſt that the *daye's* ſole *eye* doth guild the ſeas."

And Shakſpeare, *Rich. II.* A. iii. S. ii. " When the ſearching *eye* of *heaven* is hid." T. WARTON.

The *gariſh* eye is the *glaring* eye of Day. So, in *Rom. and Jul.* A. iii. S. iv, as doctor Newton has obſerved, " the *gariſh* ſun." It is a favourite word with Drayton, who applies it, in the ſenſe of *fine*, *gaudy*, to " fields," in his *Owle*, 1604, and to " flowers," in his *Nimph.* 5. 1630; whence perhaps " the *gariſh columbine*" of Milton. See note on *Lycidas*, v. 143. But I find Milton's complete expreſſion here, in B. Riche's *Adventures of Simonides*, 4to. 1584. tome 1. Sign. Q. ij. b. " a woman's *gariſh eye*." TODD.

Ver. 142. *While the bee* &c.] So Virgil, *Ecl.* i. 56.

" Hyblæis apibus florem depaſta ſalicti,
" Sæpe levi *ſomnum* ſuadebit inire *ſuſurro*."

On the hill Hymettus, the haunt of learning, the bee is made to invite to meditation, with great elegance and propriety, *Par. Reg.* iv. 247, &c. Compare alſo Drayton's *Owle*, 1604.

" See the ſmall *brookes* as through theſe groves they travel,
" With the ſmooth cadence of their *murmuring*;
" Each *bee* with *honie* laden to the *thye*." T. WARTON.

Compare alſo Naſh's *Summer's Laſt Will and Teſt.* 1600. " *Murmuring* ſprings, *muſicians* of ſweete *ſleepe*." And Randolph's *Poems*, edit. 1640, p. 30.

" And gentle ſprings a gentle *murmure keep*,
" To lull him to a quiet ſleep." TODD.

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That at her flowery work doth ſing,
And the waters murmuring,
With ſuch conſort as they keep,
Entice the dewy-feather'd Sleep;
And let ſome ſtrange myſterious Dream
Wave at his wings in aery ſtream
Of lively portraiture diſplay'd,
Softly on my eye-lids laid.

Ver. 147. *And let ſome ſtrange myſterious Dream*
Wave at his wings in *aery ſtream*
Of lively portraiture diſplay'd,
Softly on my eye-lids laid.] I do not exactly underſtand the whole of the context. Is the Dream to wave at Sleep's wings? Doctor Newton will have *wave* to be a verb neuter: and very juſtly, as the paſſage now ſtands. But let us ſtrike out *at*, and make *wave* active.

——" Let ſome ſtrange myſterious Dream
" Wave his wings, in aery ſtream, &c."

" Let ſome fantaſtick *Dream* put the wings of *Sleep* in motion, which ſhall be *diſplayed*, or expanded, in an *airy* or ſoft *ſtream* of viſionary imagery, gently falling or ſettling on my eye-lids." Or, *his* may refer to *Dream*, and not to *Sleep*, with much the ſame ſenſe. In the mean time, ſuppoſing *lively* adverbial, as was now common, *diſplayed* will connect with *pourtaiture*, that is, " pourtraiture lively diſplayed," with this ſenſe, " Wave his wings, in an airy ſtream of rich pictures ſo *ſtrongly diſplayed* in viſion as to reſemble real *Life*." Or, if *lively* remain as an adjective, much in the ſame ſenſe, *diſplayed* will ſignify *diſplaying* itſelf. On the whole, we muſt not here ſeek for preciſe meanings of parts, but acquieſce in a general idea reſulting from the whole, which I think is ſufficiently ſeen. The expreſſion *on my eye-lids laid*, is from Shakſpeare, *Midſ. N. Dr.* A. ii. S. ii. " The juice of it *on* ſleeping *eye-lids laid*." In the ſame ſtrain, Fletcher in the *Faithful Shepherdeſs*, A. ii. S. i. vol. iii. p. 126.

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And, as I wake, ſweet muſick breathe
Above, about, or underneath,

——" Sweeteſt ſlumbers,
" And ſoft ſilence, fall in numbers
" *On your eye-lids.*"

Nor muſt I forget an exquiſite paſſage in *Par. Loſt*, B. iv. 614.

——" The timely dew of ſleep,
" Now falling with ſoft ſlumbrous weight, inclines
" Our eye-lids:"

Where the language would inſenſibly lull us aſleep, did not the imagery keep us awake. T. WARTON.

The reviewer of Mr. Warton's edition of Milton's ſmaller Poems, in the Critical Review, ingeniouſly propoſes " Wave at his wings *an* aery ſtream, &c." P. Fletcher, in his *Locuſts*, uſes the expreſſion of *winged dreames*." TODD.

Ver. 151. *And, as I wake, ſweet muſick breathe*
Above, about, or underneath,] This wonderful muſick, particularly the ſubterraneous, proceeding from an inviſible cauſe, and whiſpered to the pious ear alone, by ſome guardian ſpirit, or the genius of the wood, was probably ſuggeſted to Milton's imagination by ſome of the machineries of the Maſks under the contrivance of Inigo Jones. Holinſhead, deſcribing a very curious device or ſpectacle preſented before queen Elizabeth, inſiſts particularly on the ſecret or myſterious muſick of ſome fictitious Nymphs, " which, he adds, ſurely had been a noble hearing, and the more melodious for the varietie [novelty] thereof, becauſe it ſhould come ſecretlie and ſtrangelie out of the earth." *Hiſt.* iii. f. 1297. Perhaps the poet's whole idea was from one of theſe repreſentations, in which the chief aim of the inventer was to ſurpriſe. Jonſon, in a Maſque called a *Particular Entertaynment of the Queene and Prince at Altrope*, 1603, has this ſtage-direction. " To the ſound of excellent ſoft muſique, that was there concealed in the thicket, there came tripping up the lawne a beavy of faeries," &c. p. 871, edit. 1616. And the Satyr hearing it ſays,

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Sent by ſome Spirit to mortals good,
Or the unſeen Genius of the wood.

" Here, and there, and every where?
" Some ſolemnities are nere,
" That theſe *changes* ſtrike mine eare."

And Shakſpeare drew from the ſame ſource, although the general idea is from Plutarch, *Anton. Cleopatr.* A. iv. S. iii. The ſoldiers are watching before the palace. " *Muſicke of hautboys under the ſtage.*—2. *Sold.* Peace, what noiſe? 1 *Sold.* Liſt, Liſt! Muſick i'th' *air.* 3 *Sold.* Under the *earth* &c." Sandys, in the Notes to his Engliſh Ovid, ſays, that " In the garden of the Tuilleries at Paris, by an artificial device *underground* invented for muſicke, I have known an echo repeat a Verſe." Edit. Oxon. 1632. p. 103. Pſyche in Apuleius, ſleeping on a green and flowery bank near a romantick grove, is awakened by inviſible fingers and unſeen harps, *Aur. Aſin.* l. v. p. 87. b. edit. Beroald. By the way, the whole of this fiction in Apuleius, where Pſyche, wafted by the zephyrs into a delicious valley, ſees a foreſt of huge trees, containing a ſuperb palace richly conſtructed of ivory, gold, and precious ſtones, in which a ſumptuous banquet accompanied with muſick is moſt luxuriouſly diſplayed, no perſon in the mean time appearing, has been adopted by the Gothic romance-writers. Rinaldo, in Taſſo's Enchanted Foreſt, hears unſeen harps and fingers, C. xvi. ſt. 67.

T. WARTON.

Ver. 152. *Above, about, or underneath,*] This romantick paſſage has been imitated by an author of a ſtrong imagination, an admirer and follower of our poet, Thomſon, in *Summer, firſt* Edit. p. 39. The context is altered rather for the worſe in the later editions:

" And, frequent, in the middle watch of night,
" Or, all day long, in deſarts ſtill, are heard,
" Now here, now there, now wheeling in mid ſky,
" Around, or underneath, aerial ſounds,
" Sent from angelick harps, and voices join'd;
" A happineſs beſtow'd by us alone,

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But let my due feet never fail 155
To walk the ſtudious cloyſters pale,
And love the high-embowed roof,
With antick pillars maſſy proof,

" On Contemplation, or the hallow'd ear
" Of poet, ſwelling to ſeraphick ſtrain."
JOS. WARTON.

Adam ſpeaks, with tranſport, of the " *aereal* muſick of cherubick ſongs, heard by night from the neighbouring hills." *Par. Loſt*, B. v. 547. See *Tempeſt*, A. i. S. ii.

" Where ſhould this muſick be, i' *the air*, or *the earth*?
" It ſounds no more!——
———" I hear it now *above* me." T. WARTON.

Ver. 156. ——— cloyſters *pale*,] Perhaps, " The ſtudious cloyſter's *pale*." *Pale*, encloſure. Milton is fond of the *ſingular* number. In the next line follows as in appoſition, " *the* high-embowed *roof*." T. WARTON.

I believe this paſſage is ſeldom printed ſo as to convey the meaning of the poet, viz. the *pale* or encloſure of the cloyſter.
DUNSTER.

Dr. Symmons, in his recent account of Milton's Life, violently objects to this interpretation, which he conſiders to be very tame and unpoetical. In an elegant little poem, by Dr. T. Percy, I find the propoſed alteration thus adopted:

" Once more as wont yon *cloiſter's pale*
" Invites my ſolitary tread."

See Poet. Regiſter, vol. 5. p. 20. TODD.

Ver. 157. ——— high-embowed] *Highly-vaulted*, arcuatus, arched. It is the ſame word in *Comus*, v. 1015. " The *bow'd* welkin." See Gaſcoigne's *Jocaſta*, A. i. S. ii. fol. 78, a. edit. 4to. 1587.

" The gilted roofes *embowd* with curious worke."

That is, " *vaulted* with curious work." See more inſtances in *Obſerv. F. Qu.* ii. 134. And Sylveſter, edit. 1605. p. 70, 246. Old ſaint Paul's cathedral, from Hollar's valuable plates in

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And ſtoried windows richly dight,
Caſting a dim religious light: 160

Dugdale, appears to have been a moſt ſtately and venerable pattern of the Gothick ſtyle. Milton was educated at ſaint Paul's ſchool, contiguous to the church; and thus became impreſſed with an early reverence for the ſolemnities of the ancient eccleſiaſtical architecture, its vaults, ſhrines, iles, pillars, and painted glaſs; rendered yet more aweful by the accompaniment of the choral ſervice. T. WARTON.

Milton here perhaps remembered alſo the *ſtoried windows* of King's College Chapel; with the beauty, richneſs, and ſacred ſubjects of which, he muſt have been ſtruck, while a ſtudent at Cambridge. See the notes on *embowd* in Spenſer, *Faer. Qu.* i. ix. 19. edit. 1805. TODD.

Ver. 159. —— ſtoried] *Storied*, or *painted with ſtories*, that is, *hiſtories*. That this is preciſely the meaning of the word *ſtoried*, we may learn from Harriſon's *Deſcription of England*, written about the year 1580, and prefixed to the firſt volume of Hollinſhead. "As for our churches, all images, ſhrines, tabernacles, roodlofts, and monuments of idolatry, are removed, taken downe, and defaced: onelie the *ſtories* in the glaſſwindowes excepted, which for want of ſufficient ſtore of new ſtuffe, and by reaſon of extream charge that ſhould grow by the alteration of the ſame into *white panes* throughout the realme, are not altogether aboliſhed in moſt places at once, but by little and little ſuffered to decaie, that *white glaſſe* may be provided and ſet up in their roomes." B. ii. c. i. p. 138. col. 2. 30. Theſe *ſtories*, from whence came Milton's epithet *ſtoried*, Harriſon, who appears to have been a puritan, ranks among the monuments of *idolatry*, as being repreſentations or images. In *Comus*, we find the verb *ſtory*, v. 525. In Chaucer, *ſtorial* occurs for hiſtorical, *Leg. Cleopatr.* v. 123. p. 343. edit. Urr. "And this is *ſtorial* ſothe, it is no fable." In barbarous latinity, *ſtoria* is ſometimes uſed for *hiſtoria*. "Item volo et ordino, quod liber meus Chronicarum et *ſtoriarum* Franciæ, ſcriptarum in Gallico, &c." Prolog. ad Chron. Franc. tom. iii. *Collect. Hiſtoric.* Franc. p. 152. Again, of a benefactor to a monaſtery, "Fecit aliam veſtem

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There let the pealing organ blow,
To the full-voic'd quire below,

cum *floriis* crucifixi Domini." *S. Anaſtaſ. in S. Leon.* iii. Apud Murator. p. 200. tom. iii. To this extract many others from monaſtick records might be eaſily added, which are particularly applicable to the text, as they prove the frequent uſe of the word *floria* for ſcriptural hiſtory. One of the arguments uſed by the puritans for breaking the painted-glaſs in church windows, was becauſe, by darkening the church, it obſcured the new light of the goſpel. T. WARTON.

It may be added, that they alſo propoſed to the Parliament "that the walls of the churches ſhould be *coloured black*, to putt men in minde of that blackneſſe and darkneſſe that is within them." See Nickolls's *State Papers*, p. 99. TODD.

Ver. 159. —— —— richly dight,] A frequent phraſe in our elder poetry. Thus, in Drayton's *Owle*, 1604.

"Into a chamber very *richly dight*."

And after him, Sylveſter, in his *Du Bartas*, ed. 1621, p. 1198. *The Woodmans Bear*, ſt. 3.

"And Aurora, *richly dight*."

So alſo Browne, *Brit. Paſt.* B. ii. S. iii.

"The Morning now in colours *richly dight*."

And, in biſhop Hall's *Satires:*

—— "in rhimes all *richly dight*." TODD.

Ver. 161. *There let the pealing organ* &c.] Of this ſpecies of penſive pleaſure, he ſpeaks in a very different tone in the *Anſwer* to the *Eikon Baſ.* §. xxiv. In his Prayer he "[the king] remembered what voices of joy and gladneſs there were in his Chapel, God's houſe in his opinion, between the ſinging men and the organs: the vanity, ſuperſtition, and miſdevotion of which place was a ſcandal far and near; wherein ſo many things were ſung and prayed in thoſe ſongs which were not underſtood, &c." Again, with ſimilar contempt, §. xxv. "His *glory* in the gaudy copes and *painted* windows, and *chaunted* ſervice-book, &c." *Pr. W.* i. 429, 531. T. WARTON.

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In ſervice high, and anthems clear,
As may with ſweetneſs, through mine ear,
Diſſolve me into ecſtaſies,
And bring all heaven before mine eyes.
And may at laſt my weary age
Find out the peaceful hermitage,
The hairy gown and moſſy cell,
Where I may ſit and rightly ſpell
Of every ſtar that heaven doth ſhew,
And every herb that ſips the dew;

Ver. 163. ——————— anthems clear,] As in T. Jordan's Muſes Melody, 12mo, ſ. d.

" The Cherubims in *anthems cleer* and even
" Create a conſort, &c." TODD.

Ver. 167. *And may at laſt my* weary age
Find out the peaceful hermitage,] So, in the *Legend of Humph. Duke of Gloceſter*, by Middleton, 1600, ſt. 26.

" So fares it with this Duke, whoſe young dayes ſpent
" In vertuous ſtudies, and true holines,
" Sets downe himſelfe, now with a full intent,
" To ſpend his *weary age* in quietneſſe."

And ſee Lodge's tranſlation of Seneca, 1620.

" Where ſickneſſe pale and *wearie age* doe keepe:"

Keepe is *inhabit*; and is a Cambridge phraſe, as in Spenſer's *Shep. Cal.* Dec. ver. 72. TODD.

Ver. 168. It ſhould be remarked, that Milton wiſhes to die in the character of the *melancholy* man. T. WARTON.

Ver. 169. *The* hairy gown] In the manuſcript of Milton's Maſk, the hermit's hairy gown is mentioned, v. 390.

" His bookes, or his *haire-gowne*, &c." T. WARTON.

Ver. 172. *And every herb that ſips the dew*;] It ſeems probable that Milton was a ſtudent in botany. For he ſpeaks with great pleaſure of the hopes he had formed of being aſſiſted in

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Till old experience do attain
To ſomething like prophetick ſtrain.
These pleaſures, Melancholy, give,
And I with thee will chooſe to live. *

this ſtudy by his friend Charles Deodate, who was a phyſician. See *Epitaph. Damon.* v. 150. T. WARTON.

* Of *L' Allegro* and *Il Penſeroſo*, I believe, opinion is uniform; every man that reads them, reads them with pleaſure. The author's deſign is not, what Theobald has remarked, merely to ſhow how objects derive their colours from the mind, by repreſenting the operation of the ſame things upon the gay and the melancholy temper, or upon the ſame man as he is differently diſpoſed; but rather how, among the ſucceſſive variety of appearances, every diſpoſition of mind takes hold on thoſe by which it may be gratified.

The *cheerful* man hears the lark in the morning; the *penſive* man hears the nightingale in the evening. The *cheerful* man ſees the cock ſtrut, and hears the horn and hounds echo in the wood; then walks, *not unſeen*, to obſerve the glory of the riſing ſun, or liſten to the ſinging milk-maid, and view the labours of the plowman and the mower; then caſts his eyes about him over ſcenes of ſmiling plenty, and looks up to the diſtant tower, the reſidence of ſome fair inhabitant; thus he purſues rural gaiety through a day of labour or of play, and delights himſelf at night with the fanciful narratives of ſuperſtitious ignorance.

The *penſive* man, at one time, walks *unſeen* to muſe at midnight; and, at another, hears the ſolemn curfew. If the weather drives him home, he ſits in a room lighted only by *glowing embers*; or by a lonely lamp outwatches the North Star; to diſcover the habitation of ſeparate ſouls; and varies the ſhades of meditation, by contemplating the magnificent or pathetick ſcenes of tragick and epick poetry. When the morning comes, a morning gloomy with rain and wind, he falls aſleep by ſome murmuring water, and with melancholy enthuſiaſm expects ſome dream of prognoſtication, or ſome muſick played by aërial perſomers.

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Both Mirth and Melancholy are ſolitary, ſilent, inhabitants of the breaſt, that neither receive nor tranſmit communication; no mention is therefore made of a philoſophical friend, or of a pleaſant companion. The ſerioufneſs does not ariſe from any participation of calamity, nor the gaiety from the pleaſures of the bottle. The man of *cheerfulneſs*, having exhauſted the country, tries what *towered cities* will afford, and mingles with ſcenes of ſplendour, gay aſſemblies, and nuptial feſtivities; but he mingles a mere ſpectator, as, when the learned comedies of Jonſon, or the wild dramas of Shakſpeare, are exhibited, he attends the theatre. The *penſive* man never loſes himſelf in crowds, but walks the cloiſter, or frequents the cathedral. Milton probably had not yet forſaken the Church.

Both his characters delight in muſick; but he ſeems to think that cheerful notes would have obtained from Pluto a complete diſmiſſion of Eurydice, of whom ſolemn ſounds procured only a conditional releaſe. For the old age of Cheerfulneſs he makes no proviſion; but Melancholy he conducts with great dignity to the cloſe of life. His Cheerfulneſs is without levity, and his Penſiveneſs without aſperity. Through theſe two poems the images are properly ſelected, and nicely diſtinguiſhed; but the colours of the diction ſeem not ſufficiently diſcriminated. I know not whether the characters are kept ſufficiently apart. No mirth can, indeed, be found in his melancholy; but I am afraid that I always meet ſome melancholy in his mirth. They are two noble efforts of imagination. JOHNSON.

Of theſe two exquiſite little poems, I think it clear that the laſt is the moſt taking; which is owing to the ſubject. The mind delights moſt in theſe ſolemn images, and a genius delights moſt to paint them. HURD.

Hughes, after "prophetick ſtrain," added the following Supplement and Concluſion to Mr. Milton's incomparable Poem entitled "*Il Penſeroſo*, or the *Penſive Man*." See Hughes's *Poems*, edit. 12mo. Lond. 1735. vol. i. Pref. p. lviii. *

"There let Time's creeping Winter ſhed
"His hoary ſnow around my head:

* This little introduction was written by the Rev. W. Duncomb, of Canterbury, Hughes's editor: who, in his Preface, has quoted Milton's *Lycidas* with feeling and judgement, p. iii.

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" And while I feel, by faſt degrees,
" My ſluggard blood wax chill and freeze,
" Let thought unveil to my fix'd eye
" The ſcenes of deep eternity:
" Till, life diſſolving at the view,
" I wake, and find thoſe viſions true."

But this addition was not made by Hughes, as I apprehend, from any peculiar predilection for Milton's Poem. Hughes was a frequent and profeſſed writer of cantatas, maſks, operas, odes and ſongs for muſick. In particular, before the introduction of Italian operas on the Engliſh ſtage, he wrote ſix cantatas, compoſed by Pepuſch, which were deſigned as an eſſay or ſpecimen, the firſt in its kind, for compoſitions in Engliſh after the Italian manner. He was alſo employed in fitting old pieces for muſick. In the year 1711, ſir Richard Steele, and Mr. Clayton a compoſer, eſtabliſhed concerts in York-Buildings; and there is a letter dated that year, written by Steele to Hughes, in which they deſire him, to " alter this poem [*Dryden's Alexander's Feaſt*] for muſick, preſerving as many of Dryden's verſes as you can. It is to be performed by a voice well ſkilled in Recitative: but you underſtand all theſe matters much better than Yours, &c." See ibid. p. xv. xvii. And p. 127. And vol. ii. p. 71. The two projectors, we may probably ſuppoſe, were buſy in examining collections of publiſhed poetry for words to be ſet to muſick, for their concerts; and ſtumbled in their ſearch on one or both of Milton's two poems. Theſe they requeſted Hughes, an old and ſkilful practitioner in that ſort of buſineſs, to alter and adapt for muſical compoſition. What he had done for Dryden, he might be deſired to do for Milton. This ſeems to be the hiſtory of Hughes's ſupplemental lines. Hughes, however, has an expreſſion from *Comus*, in his *Thought on a Garden*, written 1704. *Poems*, vol. i. p. 171. v. 3.

" Here Contemplation prunes her wings."

See *Com.* v. 377, 378. And the Note.

L' Allegro and *Il Penſeroſo* may be called the two firſt deſcriptive poems in the Engliſh language. It is perhaps true, that the characters are not ſufficiently kept apart. But this circumſtance has been productive of greater excellencies. It has been remarked, " No mirth indeed can be found in his melancholy, but

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I am afraid I always meet ſome melancholy in his mirth." Milton's is the dignity of mirth. His cheerfulneſs is the cheerfulneſs of gravity. The objects he ſelects in his *L' Allegro* are ſo far gay, as they do not naturally excite ſadneſs. Laughter and jollity are named only as perſonifications, and never exemplified. *Quips* and *cranks*, and *wanton wiles*, are enumerated only in general terms. There is ſpecifically no mirth in contemplating a fine landſchape. And even his landſchape, although it has flowery meads and flocks, wears a ſhade of penſiveneſs; and contains *ruſſet* lawns, fallows *gray*, and *barren* mountains, overhung with *labouring* clouds. Its old turretted manſion, peeping from the trees, awakens only a train of ſolemn and romantick, perhaps melancholy, reflection. Many a penſive man liſtens with delight to the milk-maid *ſinging blithe*, to the mower *whetting his ſcythe*, and to a diſtant peal of village-bells. He choſe ſuch illuſtrations as miniſter matter for true poetry, and genuine deſcription. Even his moſt brilliant imagery is mellowed with the ſober hues of philoſophick meditation. It was impoſſible for the author of *Il Penſeroſo* to be more cheerful, or to paint mirth with levity; that is, otherwiſe than in the colours of the higher poetry. Both poems are the reſult of the ſame feelings, and the ſame habits of thought.

Doctor Johnſon has remarked, that, in *L' Allegro*, "no part of the gaiety is made to ariſe from the pleaſures of the bottle." The truth is, that Milton means to deſcribe the cheerfulneſs of the philoſopher or the ſtudent, the amuſements of a contemplative mind. And on this principle, he ſeems unwilling to allow, that *Mirth* is the offspring of *Bacchus* and *Venus*, deities, who preſide over ſenſual gratifications; but rather adopts the fiction of thoſe more ſerious and ſapient fablers, who ſuppoſe, that her proper parents are *Zephyr* and *Aurora:* intimating, that his cheerful enjoyments are thoſe of the temperate and innocent kind, of early hours and rural pleaſures. That critick does not appear to have entered into the ſpirit, or to have comprehended the meaning, of our author's *Allegro*.

No man was ever ſo diſqualified to turn puritan as Milton. In both theſe poems, he profeſſes himſelf to be highly pleaſed with the choral church-muſick, with Gothick cloyſters, the painted windows and vaulted iles of a venerable cathedral, with tilts and tournaments, and with maſques and pageantries. What very repugnant and unpoetical principles did he afterwards

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adopt! He helped to ſubvert monarchy, to deſtroy ſubordination, and to level all diſtinctions of rank. But this ſcheme was totally inconſiſtent with the ſplendours of ſociety, with *throngs of knights and barons bold*, with *ſtore of ladies*, and *high triumphs*, which belonged to a court. *Pomp*, and *feaſt*, and *revelry*, the ſhow of Hymen, *with maſk and antique pageantry*, were among the ſtate and trappings of nobility, which as an advocate for republicaniſm he deteſted. His ſyſtem of worſhip, which renounced all outward ſolemnity, all that had ever any connection with popery, tended to overthrow the *ſtudious cloiſters pale*, and the *high-embowed roof*; to remove the *ſtoried windows richly dight*, and to ſilence the *pealing organ* and the *full-voiced quire*. The delights ariſing from theſe objects were to be ſacrificed to the cold and philoſophical ſpirit of Calviniſm, which furniſhed no pleaſures to the imagination. T. WARTON.

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ARCADES.

PART OF A MASK,

PRESENTED AT HAREFIELD,

BEFORE

ALICE, COUNTESS DOWAGER OF DERBY.

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PRELIMINARY NOTES

ON

ARCADES.

Harefield.

WE are told by Norden, an accurate topographer who wrote about the year 1590, in his *Speculum Britanniæ*, under *Harefield* in Middlesex, "There sir Edmond Anderson knight, lord chief Iustice of the common pleas, hath a faire house standing on the edge of the hill. The riuer Colne passing neare the same, through the pleasant meddowes and sweet pastures, yealding both delight and profit." *Spec. Brit.* P. i. page 21. I viewed this house a few years ago, when it was for the most part remaining in its original state. It has since been pulled down: the Porter's lodges on each side the gateway, are converted into a commodious dwelling-house. It is near Uxbridge: and Milton, when he wrote *Arcades*, was still living with his father at Horton near Colnebrook in the same neighbourhood. He mentions the singular felicity he had in vain anticipated, in the society of his friend Deodate, on the shady banks of the river Colne. *Epitaph. Damon.* v. 149.

"Imus, et arguta paulum recubamus in umbra,
"Aut ad aquas *Colni*, &c."

Amidst the fruitful and delightful scenes of this river, the Nymphs and Shepherds had no reason to regret, as in the *Third Song*, the Arcadian "Ladon's lillied banks."

Unquestionably this Mask was a much longer performance. Milton seems only to have written the poetical part, consisting of these three Songs and the recitative Soliloquy of the Genius. The rest was probably prose and machinery. In many of Jonson's *Masques*, the poet but rarely appears, amidst a cumbersome exhibition of heathen gods and mythology. *Arcades* was acted by persons of Lady Derby's own family. The Genius sa
v. 26.

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" Stay, gentle ſwains; for, though in this diſguiſe,
" I ſee bright honour ſparkle through your eyes."

That is, " Although ye are diſguiſed like ruſticks, and wear the habit of ſhepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed." T. WARTON.

It is probable, that theſe " perſons of Lady Derby's own family" were the children of the Earl of Bridgewater, who had married a daughter of the Counteſs. And *Arcades* perhaps was acted the year before *Comus*. In 1632 Milton went to reſide with his father at Horton, in the neighbourhood of *Harefield*; and might have been ſoon afterwards deſired to compoſe this dramatick entertainment. Lord Brackley, Mr. Thomas Egerton, and Lady Alice Egerton, the performers in *Comus*, appeared upon the ſtage at Court in 1633, in Carew's Maſk of *Coelum Britannicum*; and *Arcades* might be a domeſtick exhibition ſomewhat prior to that of Carew's Maſk; as being intended perhaps to try, and encourage, their confidence and ſkill, before they performed more publickly. Among the manuſcripts that once belonged to lord chancellor Egerton, and which are now in the poſſeſſion of the Marquis of Stafford, there is a curious illuſtration of domeſtick manners, on three folio-ſheets, in an " Account of diſburſements for *Harefield*, where the lord keeper Egerton and the counteſs of Derby reſided in 1602." TODD.

The Counteſs Dowager of Derby.

Alice, counteſs dowager of Derby, married *Ferdinando Lord Strange*; who on the death of his father Henry, in 1594, became earl of Derby, but died the next year. She was the ſixth daughter of ſir John Spenſer of Althorpe in Northamptonſhire. She was afterwards married [in 1600] to lord chancellor Egerton, who died in 1617. See Dugd. *Baron.* iii. 414. 251. She died Jan. 26, 1635-6, and was buried at Harefield. *Arcades* could not therefore have been acted after 1636. See MSS. *Willis*, Bibl. Bodl. fol. Num. viii. f. 54. Pedigr. Bucks. Harrington has an Epigram to this lady, B. iii. 47. *In praiſe of the Counteſſe of Derby, married to the Lord Chancellour.*

" This noble counteſſe lived many yeeres
" With Derby, one of England's greateſt peeres;

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" Fruitfull and faire, and of ſo cleare a name
" That all this region marvell'd at her fame:
" But this brave peere extinct by haſtned fate,
" She ſtaid, ah! too too long, in widowes ſtate;
" And in that ſtate took ſo ſweet ſtate upon her,
" All eares, eyes, tongues, heard, ſaw, and told, her
" honour, &c."

A Dedication to this Lady Dowager Derby, full of the moſt exalted panegyrick, is prefixed to Thomas Gainsforde's *Hiſtorie of Trebizonde*, a ſet of tales. Lond. 1616. 4to. A counteſs of Derby acted in Jonſon's *Firſt Queene's Maſque at Whitehall*, 1605. See *Works* ut ſupr. p. 899. And in the *Second Queene's Maſque at Whitehall*, 1608. Ibid. p. 908. And again, in the *Maſque of Queenes* at Whitehall, 1609. Ibid. p. 964. Perhaps, this is not our counteſs Dowager *Alice;* but Elizabeth, eldeſt daughter of Edward earl of Oxford, the Counteſs of earl William, who ſucceeded his brother Ferdinando. See alſo Birch's *Prince Henry*, p. 196. An *Epicedium* of Latin verſes, on the death of earl Henry, abovementioned, containing much panegyrick on earl Ferdinando, was printed at Oxford, 1593, 4to.

But Milton is not the only Great Engliſh poet who has celebrated this counteſs dowager of Derby. She was the ſixth daughter, as we have ſeen, of ſir John Spenſer, with whoſe family Spenſer the poet claimed an alliance. In his *Colin Clouts come home again*, written about 1595, he mentions her under the appellation of *Amaryllis*, with her ſiſters *Phyllis*, or Elizabeth, and *Charillis*, or Anne; theſe three of ſir John Spenſer's daughters being beſt known at court. See v. 536.

" Ne leſſe praiſe-worthie are the Siſters three,
" The honor of the noble familie,
" Of which I meaneſt boaſt myſelfe to be;
" And moſt that unto them I am ſo nie:
" *Phyllis*, *Charillis*, and ſweet *Amaryllis*."

After a panegyrick on the two firſt, he next comes to AMARILLIS, or *Alice*, our lady, the dowager of the abovementioned Ferdinando lord Derby, lately dead.

" But *Amarillis*, whether fortunate
" Or elſe vnfortunate may I aread,
" That freed is from Cupids yoke by fate,
" Since which ſhe doth new bands aduenture dread;—

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" Shepheard, whatever thou haſt heard to be
" In this or that prayſd diuerſly apart,
" In her thou maiſt them all aſſembled ſee
" And feald vp in the threaſure of her heart."

And in the ſame poem, he thus apoſtrophiſes to her late huſband earl Ferdinand, under the name *Amyntas* *. See v. 434.

" *Amyntas* quite is gone, and lies full low,
" Having his *Amarillis* left to mone!
" Helpe, o ye Shepheards, help ye all in this,—
" Her loſſe is yours, your loſſe *Amyntas* is;
" *Amyntas*, floure of Shepheards pride forlorne:
" He, whileſt he liued, was the nobleſt ſwaine
" That euer piped on an oaten quill;
" Both did he other which could pipe maintaine,
" And eke could pipe himſelfe with paſſing ſkill."

And to the ſame lady *Alice*, when Lady Strange, before her huſband Ferdinand's ſucceſſion to the earldom, Spenſer addreſſes his *Teares of the Muſes*, publiſhed in 1591, in a Dedication of the higheſt regard: where he ſpeaks of " your excellent beautie, your virtuous behauiour, and your noble match with that moſt honourable lorde the verie patterne of right nobilitie." He then acknowledges the *particular bounties* which ſhe had conferred upon the poets. Thus the Lady who preſided at the repreſentation of Milton's *Arcades*, was not only the theme but the patroneſs of Spenſer. The peerage-book of this moſt reſpectable Counteſs is the poetry of her times." T. WARTON.

* But if this poem, according to its dedication to Sir Walter Raleigh was printed in 1591, then Amyntas would be Henry lord Compton who died in 1589, and *Amaryllis*, Anne his widow. Conſequently, *Alice* is not *Amaryllis*, but another of the three ſiſters here celebrated. But I date the poem, for unanſwerable reaſons, in 1595-6. See *Life* of Spenſer, prefixed to Mr. Ralph Church's edition of the *Faerie Queene*, Lond. 8vo. 1758. vol. i. pp. xviii. xxx. And compare Upton's edition, vol. i. *Pref.* p. xi. And his note, *Faer. Qu.* iii. vi. 45. Where *Amintas* may mean ſome other perſon. See Dugd. *Baronage*, vol. ii. 400. col. 2. 403. col. i. But this doubt does not affect the main purport of my argument. T. WARTON.

Amaryllis is certainly the Lady Alice before us. See ſome account of the Life of Spenſer, prefixed to the edition of his works in 1805, p. lxxxix, & ſeq. And for the *Amintas's*, ſee notes on F. Q. iii. vi. 45, and *Colin Clouts come home again*, v. 434. And Life, p. xcvii. edit. 1805. TODD.

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It was ſo: and I am happy to have an opportunity of proving it by an additional circumſtance, hitherto unknown. I will only premiſe, that Davies, in his *Scourge of Folly*, 1611. p. 253, addreſſes a Copy of Verſes to this Counteſs, as his "good Lady and Miſtreſſe." Marſton wrote a *Maſk*, entitled "The Lorde and Lady of Huntingdon's Entertainement of their right Noble Mother *Alice Counteſſe Dowager of Darby*, the firſte nighte of her honor's arrivall att the houſe of Aſhby." This Maſk is in Manuſcript, and belongs to the very curious collection bequeathed by his Grace the Duke of Bridgewater to the Marquis of Stafford. It has never been publiſhed. It is dedicated, in the following terms, "To the right Noble Ladye *Alice Counteſs Dowager of Darby*. Madam,

"If my ſlight Muſe may ſute yor. noble merit,
"My hopes are crownd, and I ſhall cheere my ſpirit;
"But if my weake quill droopes, or ſeems vnfitt,
"'Tis not yor. want of worth, but mine of witt,"
"The ſervant of yor. honor'd Virtues, John Marſton."

I truſt that a further account of this Maſk may be acceptable to the curious and liberal reader. It opens thus, "When hir Ladiſhipp approached the parke corner a full noiſe of cornetts winded, and when ſhe entered into the parke the treeble cornetts reported one to another as giueinge warninge of her honor's neerer approach: when preſently hir eye was ſaluted with an antique gate, &c. When the Counteſſe came neare the gate, an old inchauntres, attir'd in crimeſon velvet, wth. pale face black haire, and diſlykinge countenance, affronted her Ladiſhipp and thus rudely ſaluted her:

"*Woman, Lady, Princes, Nimph*, or *Goddes*,
"(*More*, ſure, *you are not*, and *you ſeeme no leſſe*,)
"Stay, and attempt not paſſadg through this porte;
"Heere the pale Lorde of ſadnes keeps his courte,
"Rough-viſadg'd Saturne, on whoſe bloudles cheeks
"Dull Melancholy ſitts, who ſtraightly ſeekes
"To ſeaſe on all that enter through this gate, &c.
"Myſelf Merimna, who ſtill waight vppon
"Pale Melancholy and Deſolation, &c."

The whole of this ſpeech, I ſhould obſerve, is among the manuſcripts in the Britiſh Muſeum; but no more of the Maſk.

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I proceed therefore with the deſcription in the Marquis of Stafford's manuſcript. "This ſpeach thus ended, preſently Saturne yſſued from forth the porte, and curyouſly behoulding the Counteſſes ſpake thus;

"Peace; ſtay, *it is, it is, it is, even ſhee:*
"Hayle happy honors of Nobilitye!
"Did never Saturn ſee? or nere ſee ſuch?
"What ſhoulde I ſtyle you? &c.
"Sweete glories of your ſex, know y^t^ yor. eyes
"Make milde the rougheſt planet of the ſkies;
"Even wee, the Lorde y^t^ ſitts on *ebon throanes*
"Circled with ſighes and diſcontented groanes,
"Are forc'd at yor. faire preſence to relent;
"At yor. approach all Saturn's force is ſpent—
"*Hence ſolitary Beldam, ſinke to nighte;*
"*I giue vp all to joye, and to delight:*
"And now paſſe on, all-happye-making Dame, &c.

"Then paſſed the whole troupe to the houſe; vntill ye Counteſſe hadd mounted the ſtaires to the greate Chamber, on the topp of wch Merimna, having chaunged hir habitt all to white, mett her, and, whilſt a conſorte ſoftely played, ſpake thus: Madam,

"See what a chaunge the ſpiritt of your eyes
"Hath wrought in vs, &c."

After which "the Counteſſe paſſed on to hir Chamber." Then follows "The *Maſque*, preſented by 4 knights, and 4 gentlemen, &c. The forme was thus. At the approach of the Counteſſes into the greate Chamber, the hoboyes played vntill the roome was marſhaled; which once ordered, a travers ſlyded away, preſently a cloude was ſeene moue vp and downe almoſt to the topp of the greate Chamber, vpon wch Cynthia was diſcovred ryding; hir habitt was blewe ſatten fairely imbrodered with ſtarres and cloudes: who looking downe, and earneſtly ſurvaying the Ladies, ſpake thus:

"Are not we Cynthia? and ſhall earthe diſplaye
"Brighter then us, and force vntimely daye?
"What daring flames beame ſuch illuſtrous light,
"Inforcing darknes from the claime of night?

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" Vpp, Aryadne, thie cleare beauty rouſe,
" Thou northerne crowne, &c.

" In the mideſt of this ſpeech Ariadne roſe from ye bottome of the roome, mounted vpon a cloude wch waved vp vntill it came neere Cynthia; where reſting, Ariadne ſpake thus:

" Can our chaſte Queene, ſearching Apollo's ſiſter,
" Not know thoſe ſtars that in yon valley gliſter?
" Is vertue ſtrange to Heauen? &c."

After many more compliments to the Ladies, Cynthia replies:

" Lett's viſitt them, and ſlyde from our aboade:
" Who loues not virtue, leaves to be a god.
" Sound, Spheares; ſpreade yor. harmonious breath;
" When mortalls ſhine in worth, gods grace the earth.

" The cloudes deſcend, whilſte ſoft muſique ſoundeth: Cynthia and Ariadne diſmount from theire clouds, and, pacing vp to the Ladies, Cynthia, perceaving Aryadne wanting hir crowne of ſtarrs, ſpeaks thus:

" But where is Ariadne's wreath of ſtarrs,
" Her eight pure fiers that ſtudd with goulden barrs
" Her ſhyning browes? Hath ſweete-toung'd Mercury
" Aduanc'd his ſonnes to ſtation of y^e^ ſkye,
" And throan'd them in thy wreath, &c.?

Ariadne. " Queene of chaſte dew, they will not be conſyn'd,
" Or fyx themſelues where Mercury aſſynde:
" But every night vpon a forreſt ſide
" On which an eagle pearcheth they abyde,
" And honor her &c.

Cynthia. " Tell them thei err; and ſay y^t^ wee, the Queene
" Of Night's pale lampes, haue now the ſubſtance ſeene
" Whoſe ſhadowe they adore: goe, bring *thoſe eight*
" At mighty Cynthia's ſummons, &c.

" Preſently Ariadne ſings this ſhorte call;

" Muſique, and gentle night,
" Beauty, youthes cheefe delighte,
" Pleaſures, all full invite
" Your due attendance to this glorious roome:
" Then, yf you haue or witt or vertue, come,
" Ah come, ah come!

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" Suddenly vpon this ſonge the cornetts were winded, and the travers that was drawn before the Maſquers ſanke downe: The whole ſhewe preſently appeereth, wch preſented it ſelfe in this figure: The whole body of it ſeemed to be the ſyde of a ſteepely aſſending woodd; on the topp of wch in a fayre oake ſatt a goulden eagle; vnder whoſe wings ſatt in *eight* ſeuerall thrones the *eight* Maſquers wth viſards *like ſtarres*, theire helmes like Mercurye's wth the addition of fayre plumes of carnation and white; their antique doubletts and other furniture ſutable to thoſe cullours; the place full of ſhields, lights, and pages all in blew ſatten robes imbrodered *wth ſtarres*. The Maſquers, thus diſcouered, ſatt ſtill vntill Ariadne pronounced this invocation, at wch thei deſcended:

" Mercurian iſſue, ſonnes of ſonne of Joue;
" By the Cyllenian rodd, and by the loue
" Deuotely chaſte you vow Paſithea,
" Deſcende, &c.
" And O, if euer you were worthe the grace
" Of viewing majeſty in mortalls face,
" Yf ere to perfect worth you vow'd hart's duty;
" Shew ſpiritt, worth yor vertues and theire beuty.

" The violins vpon this played a newe *Meaſure*, in wch the Maſquers danced; and ceaſing, Cynthia ſpake;

" Stay a little, and now breath yee,
" Whilſt theis Ladies grace bequeath yee;
" Then mixe faire handes, &c.
" Cynthia charmes hence what may diſpleaſe yee.
" From Ladies y^t are rudely coy,
" Barring their loues from modeſt joy;
" From ignorant ſilence, and proud lookes;
" From thoſe that aunſwer out of bookes;
" From thoſe who hate our chaſt delight;

" I bleſſe the fortune of each ſtarry knight.
" From Gallants who ſtill court with oathes;
" From thoſe whoſe only grace is cloathes;
" From bumbaſt ſtockings*, vile legg-makers;
" From beardes, and greate Tobecca-takers;

* ——— *bumbaſt ſtockings,*] Marſton here ſeems to ſneer at the ſpindle-ſhanked gentry of thoſe days; who probably ſtuffed out their ſtockings with

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" I bleſſe the fortune of each ſtarry Dame.
" Singe, that my charme may be more ſtronge;
" The Goddes are bounde by verſe and ſonge.

" *Songe.*

" Audatious Nighte makes bolde the lippe;
" Now all court chaſter pleaſure,
" Whilſt to Apollo's harp you trippe,
" And *tread* the gracing *meaſure.*
" Now meete, now breake, then fayne a warlike ſalley;
" So Cynthea ſports, and ſo the Godes may dalley, &c.

" During this *Songe* the Maſquers preſented theire ſheelds, and tooke forth their Ladyes to daunce.

" After they hadd daunced many meaſures, galliards, corantos, and lavaltos, the night being much ſpent; whilſt the Maſquers prepared themſelues for theire departing meaſure, Cynthea ſpake thus:

" Now, pleaſing, reſt; for ſee the nighte
" (Wherein pale Cynthea claimes her right)
" Is allmoſt ſpent; the morning growes,
" The roſe and violett ſhe ſtrowes
" Vppon the high cœleſtial floore,
" 'Gainſt Phœbus riſe from's parramore:
" The Faieries, y^t my ſhades purſue
" And bath theire feete in my colde dew,
" Now leaue their ringletts and be quiett,
" Leaſt my brother's eye ſhoulde ſpy it.
" Then now let every gracious ſtarr
" Auoide at ſound of Phœbus' carr.
" Into your proper place retyre
" W^th boſomes full of beauties fier.
" Hence muſt ſlide the Queene of floodes,
" For day beginnes to gilde the woodes.

cotton, in order to exhibit a *good leg.* To *bombaſt* or *bumbaſt* was, in this ſenſe, a common expreſſion: See Reed's *Old Pl.* vol. iii. 441. " Is this ſattin doublet to be *bombaſted* with broken meat?" that is, *ſtuffed out.* See alſo Steevens's *Shakſp.* ed. 1793, vol. viii. 468, where the following paſſage is exhibited from Stubbs's *Anat. of Abuſes*, 1595. " The doublettes were ſo hard-quilted, ſtuffed, *bombaſted*, and ſewed, as they could neither worke, nor yet very well play, in them."

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" Then whilſt we ſinge, though you departe,
" Ile ſweare y^t heere you leaue yor harte.

After this a ſhepherd ſings " a paſſionate ditty att my Lady's departure:" He then preſeats the Counteſs with a ſcarf, and adds,

" Farewell, farewell:
" Joy, Love, Peace, Health,
" In you longe dwell;
" W^th our farewell, farewell.

" So the Counteſs paſſed on vntill ſhe came through the little park, where Niobe preſented hir wth a cabinet; and ſo departed."

There is a looſe ſheet in the copy of the Maſk, on which are written fourteen ſtanzas of ſix and four verſes, each ſtanza being appropriated to a different Lady, and exhibiting a complimentary addreſs to Lady Derby. The firſt ſtanza is a ſtanza of thanks from the Counteſs herſelf. There is no direction in what part of the Maſk theſe verſes were to be ſpoken. The ſpeakers are in the following order: " Lady Derby, Lady Huntingdon, Lady Hunſdon, Lady Berckly, Lady Stanhope, Lady Compton, Lady Fielding, Mrs. Greſly, Mrs. Packington, Mrs. K. Fiſcher, Mrs. Saychoverell, Mrs. M. Fiſcher, Mrs. Davers, Mrs. Egerton."

I have been induced to make the preceding large extracts from the Maſk, in order that the reader may comprehend the nature of theſe dramatick entertainments; which, in the ſixteenth and ſeventeenth centuries, were performed frequently at Court, and in the private houſes of the Nobility, not without prodigious expence in machinery and decoration; to which humour we certainly owe the entertainment of *Arcades*, and the inimitable maſk of *Comus*. TODD.

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ARCADES.

Part of an Entertainment preſented to the Counteſs Dowager of Derby at Harefield, by ſome noble perſons of her family; who appear on the ſcene in paſtoral habit, moving toward the ſeat of ſtate, with this Song.

I. SONG.

LOOK, Nymphs and Shepherds, look,
What ſudden blaze of majeſty
Is that which we from hence deſcry,
Too divine to be miſtook;

Ver. 1. *Look, Nymphs and Shepherds, look,* &c.] See the ninth diviſion of Spenſer's *Epithalamion.* And Spenſer's *April,* in praiſe of queen Elizabeth.

" See, where ſhe ſits upon the graſſie greene, &c."

See alſo Fletcher's *Faithful Shepherdeſs,* A. i. S. i. Where the Satyr ſtops at ſeeing the ſhepherdeſs Clorin.

—— " The Syrinx bright:
" But behold a fairer ſight. ——
—— " For in thy ſight,
" Shines more aweful majeſty, &c." T. WARTON.

Sylveſter thus alludes to queen Elizabeth, *Du Bart.* ed. 1621. p. 265.

" But what new ſun dazles my tender eyes?"

And thus deſcribes the approach of Solomon and his ſpouſe, ib. p. 462.

" Lo, where they com: O what a ſplendor bright!
" Mine eyes doo dazle."

But ſee Spenſer, *Faer. Qu.* vi. ix. 8. TODD.

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This, this is ſhe
To whom our vows and wiſhes bend;
Here our ſolemn ſearch hath end.

Ver. 5. *This, this is ſhe.*] Our curioſity is gratified in diſcovering, even from ſlight and almoſt imperceptible traits, that Milton had here been looking back to Jonſon, the moſt eminent maſk-writer that had yet appeared, and that he had fallen upon ſome of his formularies and modes of addreſs. For thus Jonſon, in an *Entertaynment at Altrop* 1603. *Works*, 1616. p. 874.

" This is ſhee,
" This is ſhee;
" In whoſe world of grace, &c."

We ſhall find other petty imitations from Jonſon. Milton ſays, v. 106.

" Though Syrinx your Pan's miſtreſs were,
" Yet Syrinx well might wait on her."

So Jonſon, ibid. p. 871. Of the queen and young prince.

" That is Cypariſſus' face,
" And the dame has Syrinx' grace;
" O, that Pan were now in place, &c."

Again, Milton ſays, v. 46.

—— " And curl the grove
" In ringlets quaint."——

So Jonſon, in a *Maſque at Welbeck*, 1633. v. 15.

" When was old Sherwood's head more *quaintly curl'd?*"

But ſee below, at v. 46. And *Obſervat.* on Spenſer's *Faer. Qu.* vol. ii. 256. T. WARTON.

The Counteſs of Derby is alſo addreſſed in the formulary, *This is ſhe*, in Marſton's *Maſk*. See the *Prelim. Notes*, p. 152. And ſee Craſhaw's Verſes on the Duke of York's birth:

" Who's this that comes circled in rayes that ſcorn
" Acquaintance with the ſun? what ſecond morn
" At mid-day opes a preſence, which Heauens eye
" Stands off and points at; Is't ſome deity,

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Fame, that, her high worth to raiſe,
Seem'd erſt ſo laviſh and profuſe,
We may juſtly now accuſe
Of detraction from her praiſe;
  Leſs than half we find expreſt,
  Envy bid conceal the reſt.

Mark, what radiant ſtate ſhe ſpreads,
In circle round her ſhining throne,
Shooting her beams like ſilver threads;
This, this is ſhe alone,
  Sitting like a Goddeſs bright,
  In the center of her light.

Might ſhe the wiſe Latona be,
Or the tower'd Cybele
Mother of a hundred Gods?
Juno dares not give her odds:

" Stept from her throne of ſtars, deignes to be ſeen?
" Is it ſome deity? or is't our Queen?
" *'Tis ſhe, 'tis ſhe.*"

Compare alſo *Par. L.* v. 308, &c. to which paſſage Mr. Dunſter likewiſe agrees with me in referring Craſhaw. TODD.

Ver. 16. *Shooting* her beams like *ſilver* threads;] See the notes on *Par. Loſt*, B. iv. 555. But here Milton ſeems to bear in mind the *cloth of ſtate* under which queen Elizabeth is ſeated, and which is repreſented, *Faer. Qu.* v. ix. 28.

" Gliſtring like gold amongſt the plights enrold,
" And here and there *ſhooting* forth *ſilver* ſtreames,
" 'Mongſt which crept little angels &c." TODD.

Ver. 23. ——— *give her odds:*] Too lightly expreſſed for the occaſion. HURD.

It certainly ſeems no very elegant phraſe; but it was a mode of compliment uſual in Milton's time. In a ſimilar form Wither

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Who had thought this clime had held
A deity ſo unparellell'd?

As they come forward, the Genius *of the wood appears, and turning toward them, ſpeaks.*

Genius.

STAY, gentle Swains; for, though in this diſguiſe,

commends his miſtreſs, in his beautiful little poem, *The Miſtreſſe of Philarete*, 1622.

" Place her, where her form divine
" Shall to after-ages ſhine,
" And, *withowt reſpect of odds*,
" *Vye renowne with Demy-Gods.*" TODD.

Ver. 24. Who had thought this clime had held
A deity ſo unparellell'd?] So, in the Prologue to Taſſo's *Aminta!*

" Chi crederia, che ſotto umane forme,
" E ſotto queſte paſtorali ſpoglie,
" Foſſe naſcoſto un Dio; non mica un Dio
" Selvaggio, odella plebe degli Dei;
" Ma tra grandi, e celeſti &c." TODD.

Ver. 26. ——————*for, though in this diſguiſe,*
I ſee bright honour ſparkle through your eyes;] So, in Sylveſter's *Du Bartas*, 1621, p. 459, of king Solomon " maſk'd:"

" But yet whate'er he do, or can deviſe,
" Diſguiſed glory ſhineth in his eies."

See alſo the *Hiſt. of King Leir* &c. 1605, where Cordella ſays to the French king, who is " diſguiſed in palmer's weeds;"

" Yet well I know, you come of royal race,
" I ſee ſuch ſparks of honour in your face."

Compare likewiſe Petrarch, *Canz.* 15. Parte 1ma. And Spenſer, *Faer. Qu.* vi. ii. 5. TODD.

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I ſee bright honour ſparkle through your eyes;
Of famous Arcady ye are, and ſprung
Of that renowned flood, ſo often ſung,
Divine Alphéus, who by ſecret ſluce
Stole under ſeas to meet his Arethuſe;
And ye, the breathing roſes of the wood,
Fair ſilver-buſkin'd Nymphs, as great and good;
I know, this queſt of yours, and free intent,
Was all in honour and devotion meant
To the great miſtreſs of yon princely ſhrine,
Whom with low reverence I adore as mine;
And, with all helpful ſervice, will comply
To further this night's glad ſolemnity;
And lead ye, where ye may more near behold
What ſhallow-ſearching Fame hath left untold;

Ver. 27. ——— through *your eyes*;] Some editions incorrectly read "*in* your eyes." TODD.

Ver. 30. *Divine Alphéus*, &c.] Virgil, *Æn.* iii. 694.

——" Alpheum, fama eſt, huc Elidis amnem
" *Occultas* egiſſe *vias ſubter mare*, qui nunc
" Ore, Arethuſa, tuo, &c." NEWTON.

Ibid. ——— *by* ſecret ſluce] Thus, in Liſle's *Du Bartas*, ed. 1625, p. 11.

" And thou, O Heauen, thyſelfe draw'ſt all the *ſecret ſluces*
" Of thy ſo mighty pooles, &c." TODD.

Ver. 37. ——*with law reverence I adore*] Petrarch, *Son.* 192. Parte 1ma.

" L'adoro, e 'nchino, come coſa ſanta."

Hence alſo Spenſer, *Fa. Qu.* ii. ii. 41. of queen Elizabeth: " Men doe her adore with ſacred reverence." TODD.

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Which I full oft, amidſt theſe ſhades alone,
Have ſat to wonder at, and gaze upon:
For know, by lot from Jove I am the Power
Of this fair wood, and live in oaken bower,
To nurſe the ſaplings tall, and curl the grove
With ringlets quaint, and wanton windings wove.

Ver. 46. ——————— *and* curl *the grove*] So Drayton, *Polyolb.* S. vii. vol. ii. p. 786. Of a grove on a hill.

" Where ſhe her *curled* head unto the eye may ſhew."

Again, ibid. p. 789. " Banks crown'd with *curled* groves." See alſo S. xii. vol. iii. p. 905, S. xv. vol. iii. p. 948, and a line, which perhaps Jonſon remembered, S. xxxiii. vol. iii. p. 1111.

" Where Sherwood her *curl'd* front into the cold doth ſhove."

And Jonſon again, *to Sir R. Wroth*, edit. 1616. p. 822.

" Along'ſt the *curled* woods, and painted meades."

In Browne's *Inner Temple Maſque*, p. 130. edit. Davies.

" She without ſtormes the ſturdy oakes can teare,
" And turne their rootes where late their *curl'd* tops were."

And in his *Brit. Paſtorals*, B. i. S. iv. p. 78.

" And trees that on the hil-ſide comely grew
" Did nod their *curled* heads." T. WARTON.

Drummond, in his Sonnet *To the Spring*, has " the Zephyrs *curl* the green *locks* of the plain." But Milton, I think, had his eye more particularly on Sylveſter's *Du Bartas*, 1621, p. 30, where the alliteration, as well as the phraſe, is ſimilar; of foreſts:

" When through their green boughs whiſling winds do whirl,
" With *wanton* puffs, their *waving locks* to *curl*." TODD.

Ver. 47. ——— quaint,] *Quaint* is here in the ſenſe of Shakſpeare, *Midſ. N. Dr.* A. ii. S. i.

" And the *quaint* mazes in the wanton green
" For lack of tread are undiſtinguiſhable." T. WARTON.

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And all my plants I ſave from nightly ill
Of noiſome winds, and blaſting vapours chill:
And from the boughs bruſh off the evil dew,
And heal the harms of thwarting thunder blue,
Or what the croſs dire-looking planet ſmites,
Or hurtful worm with canker'd venom bites.
When evening gray doth riſe, I fetch my round
Over the mount, and all this hallow'd ground;

Ver. 48. *And all my plants I ſave from nightly ill*
Of noiſome winds, and blaſting vapours chill:] This is the office of a kindred ſpirit in *Comus*, ſuppoſed to dwell in *rural ſhrine*, as our Genius of the grove at Harefield, in *oaken bower*. See *Com.* v. 269. T. WARTON.

Ver. 50. *And from the boughs* bruſh *off the* evil dew,] The expreſſion and idea are Shakſperian, but in a different ſenſe and application. Caliban ſays, *Temp.* i. S. iv.

" As *wicked dew* as e'er my mother *bruſh'd*,
" With raven's feather, from unwholeſome fen, &c."

Compare *Parad. Loſt*, B. v. 429.

—— " From off the ground each morn
" We *bruſh* mellifluous *dews*." ——

The phraſe hung on the mind of Gray,

" *Bruſhing* with haſty ſteps the *dew* away." T. WARTON.

Ver. 51. *And heal the harms of thwarting thunder* blue,
And what the croſs *dire-looking planet ſmites*,] Compare Shakſpeare, *Jul. Cæſ.* A. i. S. iii.

" Have bar'd my boſom to the thunder-ſtone,
" And when the *croſs blue* lightning ſeem'd to open
" The breaſt of heaven, &c."

And *King Lear*, A. iv. S. vii. In the quarto copies.

" To ſtand againſt the deep dread-bolted thunder?
" In the moſt terrible and nimble ſtroke
" Of quick *croſs* lightning?" T. WARTON.

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And early, ere the odorous breath of morn 56
Awakes the ſlumbering leaves, or taſſel'd horn
Shakes the high thicket, haſte I all about,
Number my ranks, and viſit every ſprout
With puiſſant words, and murmurs made to bleſs.
But elſe in deep of night, when drowſineſs 61

Ver. 56. ——— *the odorous breath of morn*] So, in *Par. Loſt*, B. iv. 641. "Sweet is the breath of morn." Dante gives a beautiful deſcription of this *odorous* breath, *Purgat.* C. xxiii.

"E quale annunziatrice degli albori
"L' aura di Maggio muoveſi, e *olezza*
"Tutta impregnata dall' erba, e da fiori."

Compare alſo an expreſſion in the poetry of *Card. Bembo:*

"Nell' *odorato*, e lucido, *oriente*." TODD.

Ver. 57. ——— taſſel'd *horn*] Spenſer, *Faer. Qu.* i. viii. 3.

——— "an *horn* of bugle ſmall,
"Which hung adowne his ſide in twiſted gold
"And *taſſels* gay." NEWTON.

The participle *taſſel'd* is adopted probably by Milton from Chaucer, *Mill. Tale*, ver. 3251. ed. Tyrwhitt.

"And by hire girdel heng a purſe of lether,
"*Taſſeled* with ſilk." TODD.

Ver. 58. ——— *haſte I all about,*
Number my ranks, and viſit every ſprout] So the magician Iſmeno, when he conſigns the enchanted foreſt to his demons, *Gier. Lib.* C. xiii. ſt. 8.

"Prendete in guardia queſta ſilva, e *queſto*
"*Piante*, che *numerate* a voi conſegno."

Poets are magicians. What they create they command. The buſineſs of one imaginary being is eaſily transferred to another: from a bad to a good demon. T. WARTON.

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Hath lock'd up mortal ſenſe, then liſten I
To the celeſtial Syrens' harmony,
That ſit upon the nine infolded ſpheres,
And ſing to thoſe that hold the vital ſhears, 65

Ver. 62. ——————— *then liſten I*
To the celeſtial Syrens' harmony,
That ſit upon the nine infolded ſpheres,] This is Plato's ſyſtem. Fate, or *Neceſſity*, holds a ſpindle of Adamant: and, with her three daughters, Lacheſis, Clotho, and Atropos, who handle the vital web wound about the ſpindle, ſhe conducts or turns the heavenly bodies. Nine Muſes, or Syrens, ſit on the ſummit of the ſpheres; which, in their revolutions, produce the moſt raviſhing muſical harmony. To this harmony, the three daughters of Neceſſity perpetually ſing in correſpondent tones. In the mean time, the admantine ſpindle, which is placed in the lap or on the knees of Neceſſity, and on which *the fate of men and gods is wound*, is alſo revolved. This muſick of the ſpheres, proceeding from the rapid motion of the heavens, is ſo loud, various, and ſweet, as to exceed all aptitude or proportion of the human ear, and therefore is not heard by men. Moreover, this ſpherical muſick conſiſts of eight uniſonous melodies: the ninth is a concentration of all the reſt, or a diapaſon of all thoſe eight melodies; which diapaſon, or *concentas*, the nine Sirens ſing or addreſs to the Supreme Being. This laſt circumſtance, while it juſtifies a doubtful reading, illuſtrates or rather explains a paſſage in theſe lines, *At a ſolemn Muſick*, v. 6.

" That undiſturbed ſong of *pure concent*,
" Aye ſung before the ſapphire-colour'd throne,
" To HIM that ſits thereon."

Milton, full of theſe Platonick ideas, has here a reference to this conſummate or *concentual* Song of the ninth ſphere, which is *undiſturbed* and *pure*, that is, unallayed and perfect. The Platoniſm is here, however, in ſome degree chriſtianiſed. Theſe notions are to be found in the tenth Book of Plato's *Republick*, in his *Timæus*, and other parts of his works; but they cannot be well underſtood or digeſted without the aſſiſtance of Proclus, who yet has partly clouded the ſyſtem with new refinements. Hence

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And turn the adamantine ſpindle round,
On which the fate of Gods and Men is wound.
Such ſweet compulſion doth in muſick lie
To lull the daughters of Neceſſity,
And keep unſteady Nature to her law,
And the low world in meaſur'd motion draw
After the heavenly tune, which none can hear
Of human mould, with groſs unpurged ear;

we are to interpret Spenſer in the Platonick *Hymne in Honour of Beautie.*

" For Love is a *celeſtiall harmonie*
" Of likely hearts. compoſed of *ſtarres concent.*"

T. WARTON.

Compare Chaucer's *Aſſemble of Foules*, v. 60.

" And aftir that the *melodie* herd he
" That cometh of thilke *ſperis thryis three*, &c."

And Sylveſter, *Du Bart.* 1621, p. 301.

" The ſupream Voice placed in *every ſphear*
" A *Siren* ſweet." TODD.

Ver. 66. ——— *the* adamantine *ſpindle*] In a fragment of Sophocles's *Phædra*, preſerved in Stobæus, the Parcæ have *adamantine* ſhuttles, with which they weave the appointed fates of mortals, Stob. p. 172. ed. Heeren.

Περιωσι' αφύκτα τε μηδια
Παντοδοπᾶν βυλᾶν ΑΔΑΜΑΝΤΙΝΑΙΣ
Υφαινεται χειρισιν Αἶσα. DUNSTER.

Ver. 72. *After the heavenly tune, which none can hear*
Of human mould, with groſs unpurged ear;] I do not recollect this reaſon in Plato, the *Somnium Scipionis*, or Macrobius. But our author, in an academick Proluſion on the *Muſick of the Spheres*, having explained Plato's theory, aſſigns a ſimilar reaſon. " Quod autem nos hanc *minime* audiamus harmoniam, ſane in *cauſa* videtur eſſe, furacis Promethei audacia, quæ tot mala hominibus invexit, et ſimul hanc felicitatem nobis abſtulit,

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And yet ſuch muſick worthieſt were to blaze
The peerleſs highth of her immortal praiſe, 75

qua nec unquam frui licebit, dum ſceleribus cooperti belluinis, cupiditatibus obruteſcimus.—At ſi pura, ſi nivea geſtaremus pectora,—tum quidem ſuaviſſima illa ſtellarum circumeuntium muſica perſonarent aures noſtræ et opplerentur." *Proſe-works*, vol. ii. 588. See *Obſervat.* on Spenſer's *Faer. Qu.* vol. ii. 32. On the ſame principle, the airy muſick which the waking poet hears in *Il Penſeroſo*, was ſent only " by ſome Spirit to *mortals good.*" v. 153. And, in his proſe-works, he mentions thoſe " celeſtial ſongs to others *inapprehenſible*, but not to thoſe who were not defiled with women, &c." *Apol. Smectymn.* p. 178. edit. Tol. It is the ſame philoſophy in *Comus*, v. 457.

" And in clear thought, and ſolemn viſion,
" Tell her of things which *no groſs ear can hear.*"

I think this part of the ſyſtem was more immediately ſuggeſted by Shakſpeare, *Merch. of Ven.* A. v. S. i.

" There's not the ſmalleſt orb which thou behold'ſt,
" But in his motion like an angel ſings,
" Still quiring to the young-eyed cherubims:
" Such harmony is in immortal ſounds!
" But, whilſt this *muddy* veſture of decay
" Doth groſsly cloſe us in, we *cannot hear it.*"

Milton's Genius of the Grove, being a ſpirit *ſent from Jove*, and commiſſioned from heaven to exerciſe a preternatural guardianſhip over the *ſaplings tall*, to avert every noxious influence, and " to viſit every ſprout with puiſſant words and murmurs made to bleſs," had the privilege, not indulged to groſs mortals, of hearing " the celeſtial Syren's harmony." This enjoyment, which is highly imagined, was a relaxation from the duties of his peculiar charge, in the depth of midnight when the world is cocked up in ſleep and ſilence. T. WARTON.

Ver. 73. ——— *with* groſs unpurged ear;] Compare Shakſpeare, *Midſ. N. Dr.* A. iii. S. i.

" And I will *purge* thy *mortal groſſneſs* ſo,
" That thou will like an airy ſpirit go."

And ſee *Comus*, v. 997. T. WARTON.

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Whoſe luſtre leads us, and for her moſt fit,
If my inferiour hand or voice could hit
Inimitable ſounds: yet, as we go,
Whate'er the ſkill of leſſer Gods can ſhow,
I will aſſay, her worth to celebrate,
And ſo attend ye toward her glittering ſtate;

See alſo his *Proſe-Works*, edit. 1698, vol. i. 153 "God *purged* alſo our deaf *ears*, and prepared them to attend his ſecond warning trumpet &c." TODD.

Ver. 81. *And ſo attend ye toward her glittering* ſtate;] See Note on *Il Penſ.* v. 37. A *ſtate* ſignified, not ſo much a throne or chair of ſtate, as a canopy. Thus Drayton, *Polyolb.* S. xxvi. vol. iii. p. 1168. of a royal palace:

"Who, led from room to room, amazed is to ſee
"The furnitures and *ſtates*, which all embroideries be,
"The rich and ſumptuous beds, &c."

Again, fol. edit. p. 73. col. 1.

"While ſhe ſate under an *eſtate* of *lawne*."

And ſee *Parad. Loſt*, B. x. 445. Jonſon affords a ſtill more immediately appoſite paſſage, *Hymenæi*, vol. v. 272.

"And ſee where Juno ——
"Diſplays her *glittering ſtate* and *chair*."

The Nymphs and Shepherds are here directed by the Genius to look and advance toward a *glittering ſtate* or *canopy*, in the midſt of the ſtage, in which the counteſs of Derby was placed as a Rural Queen. It does not appear, that the Second Song which here immediately follows, was now ſung. Some machinery, or other matter intervened. In this peculiar ſenſe of *canopy*, and not under the general and popular idea of *pomp* or *dignity*, *ſtate* is to be underſtood, in *Par. Loſt*, B. vii. 440.

—— "The ſwan with arched neck,
"Between her white wings mantling, proudly rows
"Her *ſtate* with oary feet." ——

Here is an affected and unnatural conceit, like too many others, even in Milton. He means, that the ſwan, in ſwimming, forms

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Where ye may all, that are of noble ſtem,
Approach, and kiſs her ſacred veſture's hem.

a ſuperb canopy with her neck and head, under which ſhe floats, or which ſhe *rows forward* with her *feet*. T. WARTON.

I do not agree in the cenſure paſſed on Milton by Mr. Warton; for the *ſtate* of the ſwan had been a common expreſſion, in preceding poetry, to deſcribe her motion. See the note on *Par. Loſt*, in this edition, B. vii. 439. TODD.

Ver. 83. *Approach and kiſs her ſacred* veſture's hem.] Fairfax, in the metrical Dedication of his Taſſo to queen Eliſabeth, commands his Muſe not to approach too boldly, nor to ſoil "her *veſtures hem.*" I muſt not quit Milton's *Genius* without obſerving, that a Genius is more than once introduced in Jonſon's *Underwoods* and *Maſques*. The poem on Lord Bacon's Birth-day, written 1620, thus opens,

"Hail happy *Genius* of this ancient pile!
"How comes it all things round about thee ſmile, &c."

The poet at entering York-houſe, ſtarts at ſeeing the *Genius* of that venerable edifice, ſtanding in the midſt as in the act of performing ſome magick myſtery, which diffuſes a peculiar appearance of feſtivity and hoſpitality over every ſurrounding object, vol. vi. 425. In "Part of the King's Entertainment paſſing to his coronation," the *Genius* of London appears. Edit. fol. ut ſupr. 1616. p. 849. He ſays, ſomewhat in Milton's manner,

"When Brutus' plough firſt gave the infant bounds,
"And I, thy *Genius*, *walk'd* auſpicious *rounds*
"In every furrow."

And in the *Entertainment at Theobalds*, 1607, the dialogue is chiefly ſupported by a *Genius*, p. 887. But what is ſtill more to our purpoſe, the Fates, "the daughters of Night, who drawe out the chayne of Deſtinie, vpon whoſe threads both liues and times depend," are repreſented teaching future things "from their adamantine booke," to the *Genius* of this piece, who is the *Genius* of the palace of Theobalds. The ſtage-direction is, "The three Parcæ, the one holding the rock, the other the ſpindle, and the third the ſheers, with a book of adamant lying open before them, &c." p. 888. T. WARTON.

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II. SONG.

O'ER the ſmooth enamell'd green
Where no print of ſtep hath been,
Follow me, as I ſing
And touch the warbled ſtring,
Under the ſhady roof
Of branching elm ſtar-proof.

It appears by a Maſk performed, as it is ſtated on the back of the manuſcript in the hand-writing of the firſt Earl of Bridgewater, at Chirke Caſtle in 1634, that a *Genius* is a principal character in the Maſk. "*Genius*, or the Countryes better Angell, wrapt in amazement at ſome happy changes hee obſerves in his ſoyle and climate, begins the entertainment with his firſt entry." He often appears afterwards. The manuſcript is now in the Marquis of Stafford's library. TODD.

Ver. 84. ——— *enamell'd green*] Mr. Warton ſuppoſed that modern poetry had been originally obliged to Milton for the epithet *enamelled* in rural deſcription. But, under that application, he finds, it occurs repeatedly in Sylveſter's *Du Bartas*, in Drayton, and Sydney; and, I may add, in Marlow, Browne, Beaumont and Fletcher, and Carew. But compare, with this paſſage, Dante, *Inf.* C. iv.

"Colà diritto ſopra 'l *verde ſmalto*
"Mi fur moſtrati gli ſpiriti magni." TODD.

Ver. 89. *Of* branching elm ſtar-proof.] One of Peacham's *Emblems* is the picture of a large and lofty grove, which defies the influence of the moon and ſtars appearing over it. This grove, in the verſes affixed, is ſaid to be "not pierceable to power of any ſtarre." See Peacham's *Minerva Britanna*, p. 182. edit. 1612, 4to. But literally the ſame line is applied to a grove in the *Faerie Queene*, i. i. 7. Where Spenſer ſeems to have imitated Statius, *Theb.* 8. x. 85. Compare our author, *Par. Loſt*, B. ix. 1088. Sylveſter has "*ſun-proof* arbours." *Du Bartas*, p. 171. edit. 1621. T. WARTON.

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Follow me;
I will bring you where ſhe ſits,
Clad in ſplendour as befits
Her deity.
Such a rural Queen
All Arcadia hath not ſeen.

III. SONG.

NYMPHS and Shepherds, dance no more
By ſandy Ladon's lillied banks;

I may here refer the reader to Orpheus, *De Lap.* Argument. ver. 69. ed. Eſchenbac. p. 198.

Καὶ λασία πλελίησιν ὕπο σκιή. TODD.

Ver. 97. *By ſandy Ladon's lillied banks;*] Dr. Newton obſerves, that this river "might properly be ſaid to have lillied banks, ſince Dionyſius, as I find him quoted by Farnaby, has called it,

Εὐκάλαμον ποτάμον καὶ ἰῶ ſτίφανον Λαδῶνα."

I know not that Dionyſius mentions the river Ladon any where, but in the following verſe of the *Periegeſis*, v. 417.

Ἠχὶ δὲ ὠγύγιος μηκύνεται ὕδασι Λάδων.

Ovid mentions Ladon more than once, but without its lillies: See *Metam.* i. 702, *Faſt.* ii. 274, and v. 89. Compare Statius, *Theb.* ix. 573, and Callimachus, *Hymn. Jov.* v. 18. Feſtus Avienus, I believe, is the only ancient Latin poet, if he deſerves the name, who ſpeaks of the fertility of the fields waſhed by Ladon, *Deſcript. Orb.* v. 574.

"Hic diſtentus aqua *fata* lambit *pinguia* Ladon."

But by *lillied* banks we are perhaps only to underſtand water-lillies. And, by the way, here is an authority for reading *lillied* inſtead of *twilled*, in a very controverted verſe of the *Tempeſt*, A. iv. S. i. "Thy banks with pioned and *tilled* brims." This inſtance almoſt aſcertains one of Mr. Steevens's very rational con-

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On old Lycæus, or Cyllene hoar,
Trip no more in twilight ranks;
Though Erymanth your loſs deplore,
A better ſoil ſhall give ye thanks.
From the ſtony Mænalus
Bring your flocks, and live with us;
Here ye ſhall have greater grace,
To ſerve the Lady of this place.
Though Syrinx your Pan's miſtreſs were,
Yet Syrinx well might wait on her.

jectures, on a text which had been long incorrigible. *Lillied* ſeems to have been no uncommon epithet for the banks of a river. So in Sylveſter, cited in *England's Parnaſſus*, 1600. p. 479.

"By ſome cleare river's *lillie-paved* ſide."

Milton has got Ovid's epithet *arenoſus* to Ladon. But this paſtoral river had before been celebrated in Engliſh with the ſame epithet, by Browne, *Brit. Paſt.* B. ii. S. iv. p. 107.

"The ſiluer Ladon, on his *ſandy* ſhore,
"Heard my complaints."

But, as Mr. Bowle obſerves, the river Ladon has the ſame epithet in Sydney's *Arcadia*, perhaps for the firſt time in Engliſh. B. ii. p. 293. edit. 1725. Ovid has *arenoſus* for the Tiber, *Faſt.* i. 242. And for Hebrus, ibid. iii. 737. T. WARTON.

Lycophron mentions the Ladon, *Caſſ.* v. 1041. But I paſs on to the alluſion to Jonſon's *Syrinx*, in the concluding couplet, which has been noticed by Mr. Warton, in the note on ver. 5. Yet I am inclined to agree with the author of *Curſory Remarks*, &c. already cited, that, "upon thorough inveſtigation, what is called [or ſuppoſed] ſervility, may be found good judgement, in Milton. This Counteſs of Derby was daughter of Lord Spenſer of *Althorpe*, who had there received the Queen and Prince, in 1603, and entertained them with Jonſon's maſk. It ſeems therefore a very delicate compliment in Milton, to apply to her the words, that had, upon a former occaſion, been applied to the

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Such a rural Queen
All Arcadia hath not ſeen.

Queen; and to remind her, by ſuch repetition, of ſcenes, very flattering to her family, in receiving the Queen and Prince on their firſt arrival in the kingdom; and at which ſcenes ſhe had herſelf probably been preſent." TODD.

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Original Various Readings of Arcades,

From Milton's MS, in his own hand.

Examined by the editor of theſe volumes.

Ver. 10. *Now ſeems guiltie* of *abuſe*
And detraction from her praiſe,
Leſſe than halfe *ſhe hath* expreſt:
Envie bid *her hide* the reſt.

Here *her hide* is eraſed, and *conceale* written over it.

Ver. 18. *Seated* like a goddeſs bright.

But *ſeated* is alſo expunged, and *ſitting* ſupplied.

Ver. 23. *Ceres* dares not give her odds:
Who *would have* thought &c.

Both theſe readings are eraſed, and *Juno* and *had*, as the printed copies now read, are written over them.

Ver. 41. *Thoſe virtues which dull* fame &c.

This likewiſe is expunged, and *What ſhallow* is ſubſtituted.

Ver. 44. For know by lot from Jove I *have* the power.

Here again the pen is drawn through *have*, and *am* is written over it.

Ver. 47. *In* ringlets quaint.

But *With* is placed over *In* expunged.

Ver. 42. Of noiſome winds, *or* blaſting vapours chill.

Ver. 50. And from the *leaves* bruſh off &c.

So it was at firſt. But the pen is drawn through *leaves*, and *bowes* ſupplied.

Ver. 52. *Or* what the croſſe &c.

It was at firſt *And*, as in the printed copies; but that is eraſed, and *Or* ſubſtituted.

Ver. 59. *And* number *all* my rancks, and every ſprout.

Here *And* and *all* are expunged with the pen, and *viſit*, as in the printed copies, completes the line.

Ver. 62. Hath *chain'd mortalitie.*

This alſo is eraſed, and *lockt vp mortal ſenſe* written over it.

Ver. 81. And ſo attend *you* toward &c.

Ver. 91. I will bring *ye* where ſhe ſits.

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COMUS.

A

MASK,

PRESENTED AT LUDLOW CASTLE, 1634,

BEFORE

JOHN, EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES.

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[a] *To the Right Honourable*

[b] JOHN *Lord Viſcount* BRACLY, *ſon and heir apparent to the Earl of* BRIDGEWATER, &c.

MY LORD,

THIS poem, which received its firſt occaſion of birth from yourſelf and others of your noble family, and much honour from your own perſon in the performance, now returns again to make a finall dedication of itſelf to you. Although not openly acknowledged by the author [c], yet it

[a] This is the dedication to Lawes's edition of the Maſk, 1637, to which the following motto was prefixed, from Virgil's ſecond Eclogue,

" *Eheu! quid volui miſero mihi! floribus auſtrum*
" *Perditus—*"

This motto is omitted by Milton himſelf in the editions of 1645, and 1673. T. WARTON.

This motto is delicately choſen, whether we conſider it as being ſpoken by the author himſelf, or by the editor. If by the former, the meaning, I ſuppoſe, is this. *I have, by giving way to this publication, let in the breath of publick cenſure on theſe early bloſſoms of my poetry, which were before ſecure in the hands of my friends, as in a private incloſure.* If we ſuppoſe it to come from the editor, the application is not very different; only to *floribus* we muſt then give an encomiaſtick ſenſe. The choice of ſuch a motto, ſo far from vulgar in itſelf, and in its application, was worthy Milton. HURD.

[b] The firſt Brother in the Maſk. T. WARTON.

[c] It never appeared under Milton's name, till the year 1645. T. WARTON.

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is a legitimate off-ſpring, ſo lovely, and ſo much deſired, that the often copying of it hath tired my pen to give my ſeverall friends ſatisfaction, and brought me to a neceſſity of producing it to the publike view; and now to offer it up in all rightfull devotion to thoſe fair hopes, and rare endowments of your much promiſing youth, which give a full aſſurance, to all that know you, of a future excellence. Live, ſweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favours been long obliged to your moſt honoured parents, and as in this repreſentation your attendant *Thyrſis*, ſo now in all reall expreſſion

Your faithfull and moſt humble Servant,

H. LAWES[a].

[a] This dedication does not appear in the edition of Milton's Poems, printed in 1673, when Lord Brackley, under the title of Earl of Bridgewater, was ſtill living. Milton was perhaps unwilling to own his early connections with a family, conſpicuous for its unſhaken loyalty, and now highly patroniſed by King Charles the ſecond. T. WARTON.

Milton, in his edition of 1673, omitted alſo the letter written by Sir Henry Wotton. Yet it has not been ſuppoſed that, by withdrawing the letter, he intended any diſreſpect to the memory of his learned friend: nor might the dedication perhaps have been withdrawn through any unwillingneſs to own his early connections with the Egerton family. It might have been inexpedient for him at that time openly to avow them; but he would not, I think, forget them. He had lived in the neighbourhood of Aſhridge, the ſeat of the Earl of Bridgewater; for his father's

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The Copy of a Letter written by Sir HENRY WOOTTON, *to the Author, upon the following Poem.*

From the Colledge, this 13. *of April.* 1638[c].

SIR,

IT was a ſpecial favour, when you lately beſtowed upon me here the firſt taſte of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther ſtay in theſe parts,

houſe and lands at Horton near Colnbrook, in Buckinghamſhire, were held under the Earl, before whom *Comus* was acted. See Mr. Warton's Note, *Epitaph. Damon.* v. 149. and infr. in the *Account of the Earl of Bridgewater and his family.* Milton afterwards lived in Barbican, where the earl had great property, as well as his town-reſidence, Bridgewater Houſe: and, though Dr. Johnſon obſerves that Milton "had taken a larger houſe in Barbican for the reception of ſcholars," it is not improbable that he might have been accommodated with it rent-free, by that nobleman, who, it may be ſuppoſed, would gladly embrace an opportunity of having in his neighbourhood the admirable author of *Comus*, and of promoting his acquaintance with that finiſhed ſcholar, who, being "willing" ſays his nephew Phillips "to impart his learning and knowledge to his relations, and the ſons of gentlemen who were his intimate friends," might afford to his family at leaſt the pleaſure of his converſation, if not to ſome of them the advantage of his inſtruction. This dedication does not appear in Tickell's and Fenton's editions of Milton's poetical works. It was reſtored by Dr. Newton. TODD.

[c] *April*, 1638.] Milton had communicated to Sir Henry his deſign of ſeeing foreign countries, and had ſent him his *Mask*. He ſet out on his Travels ſoon after the receipt of this letter: See the Account of his Life. TODD.

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which I underſtood afterwards by Mr. [f] *H.*, I would have been bold, in our vulgar phraſe, to mend my draught (for you left me with an extreme thirſt) and to have begged your converſation again, joyntly with your ſaid learned friend, at a poor meal or two, that we might have banded together ſom good authors of the ancient time: among which, I obſerved you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the ſixth of this month, and for a dainty peece of entertainment which came therwith. Wherin I ſhould much commend the Tragical part [g], if the Lyrical did not raviſh me

[f] Mr. *H.*,] Mr. Warton in his firſt edition of *Comus* ſays, that Mr. *H.* was "perhaps Milton's friend, *Samuel Hartlib*, whom I have ſeen mentioned in ſome of the pamphlets of this period, as well acquainted with Sir Henry Wotton:" but this is omitted in his ſecond edition. Mr. Warton perhaps doubted his conjecture of the perſon. I venture to ſtate from a copy of the *Reliquiæ Wottonianæ* in my poſſeſſion, in which a few notes are written (probably ſoon after the publication of the book, 3d edit. in 1672) that the perſon intended was the "ever-memorable" *John Hales*. This information will be ſupported by the reader's recollecting Sir Henry's intimacy with Mr. *Hales*; † of whom Sir Henry ſays, in one of his letters, that he gave to *his learned friend* the title of Bibliotheca ambulans, *the walking Library*. See *Reliq. Wotton.* 3d edit. p. 475. TODD.

[g] *the Tragical part*,] Sir Henry, now provoſt of Eton college, was himſelf a writer of Engliſh odes, and with ſome degree of elegance. He had alſo written a tragedy, while a young ſtudent at Queen's college, Oxford, called *Tancredo*, acted by his fellow-ſtudents. See his *Life* by Walton, p. 11. He was certainly a

† It was most probably "the ever-memorable" John Hales, who was also of Eton College.
Sir H. Wotton ordered the following to be engraved on his tomb in the Chapel: "Disputandi pruritus est ecclesiarum scabies."
Things royalists, both of them were friends of religious liberty.

with a certain Dorique delicacy in your ſongs and odes; wherunto I muſt plainly confeſs to have ſeen yet nothing parallel in our language: *Ipſa mollities*[h]. But I muſt not omit to tell you, that I now onely owe you thanks for intimating unto me (how modeſtly ſoever) the true artificer. For the work itſelf I had viewed ſom good while before with ſingular delight, having received it from our common friend

polite ſcholar, but on the whole a mixed and deſultory character. He was now indulging his ſtudious and philoſophick propenſities at leiſure. Milton, when this letter was written, lived but a few miles from Eaton. T. WARTON.

In Mr. Zouch's excellent edition of *Walton's Lives*, 4to. 1796, it is alſo obſerved, p. 172, that an ingenious modern critick has juſtly remarked, that the *poetical* compoſitions of Sir Henry Wotton, when conſidered in their proper light, namely as the effuſions of one who merely ſcribbled for his amuſement, will be found deſerving of praiſe. TODD.

[h] *Ipſa mollities.*] Thus Fletcher's *Faithful Shepherdeſs* is characteriſed by Cartwright, "where *ſoftneſs* reigns." Poems, p. 209. ed. 1651. But Sir Henry's conceptions did not reach to the higher poetry of *Comus*. He was rather ſtruck with the paſtoral melliſluence of its lyrick meaſures, which he ſtyles a *certain Dorique delicacy in the ſongs and odes*, than with its graver and more majeſtick tones, with the ſolemnity and variety of its peculiar vein of original invention. This drama was not to be generally characteriſed by its *ſongs and odes:* nor do I know that *ſoftneſs* and ſweetneſs, although they want neither, are particularly characteriſtical of thoſe paſſages, which are moſt commonly rough with ſtrong and crowded images, and rich in perſonification. However, the ſong to Echo, and the initial ſtrains of Comus's invitation, are much in the ſtyle which Wotton deſcribes. T. WARTON.

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Mr. *R.*[1] in the very cloſe of the late *R.'s Poems*, printed at Oxford, whereunto it is added (as I

[1] Mr. *R.*] I believe "Mr. *R.*" to be *John Rouſe*, Bodley's librarian. "*The late R.*" is unqueſtionably *Thomas Randolph*, the poet. It appears from his monument, which I have ſeen, in the church of Blatherwyke in Northamptonſhire, that he died on the ſeventeenth day of March, in 1634: in which year *Comus* was performed at Ludlow Caſtle on Michaelmas-night. In the year 1638, Randolph's *Poems* were printed at Oxford, viz. "*Poems*, with the *Muſes Looking-glaſs* and *Amyntas*. By Thomas Randolph, M.A. late Fellow of Trinity college, Cambridge. Oxford, Printed by L. Litchfield, printer to the Vniverſitie, for Fr. Bowman, 1638." In quarto. Containing one hundred and fourteen pages. But who has ever ſeen a copy of this edition of Randolph's Poems with *Comus* at the end? Sir Henry ſuppoſes, that *Comus* was *added* at the cloſe of theſe poems, "that the acceſſory might help out the principal, according to the art of ſtationers, and to leave the reader *Con la bocca dolce*." Randolph's poems were publiſhed by his brother, who would not think ſuch a recommendation was wanted; and who ſurely did not mean to include the works of others. It was foreign to his purpoſe. It marred the integrity of his deſign. He was not publiſhing a miſcellany. Such an extraneous addition would have been mentioned in a preface. Nor were Randolph's Poems ſo few or ſo ſmall, as to require any ſuch acceſſion to make out the volume. A ſecond edition of Randolph's Poems, much enlarged, appeared at Oxford in duodecimo, in 1640, and with recommendatory verſes prefixed, by the ſame printers and publiſhers. Here we are equally diſappointed in ſeeking for *Comus:* which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjuſted. Henry Lawes the muſician, who compoſed *Comus*, being wearied with giving written copies, printed and publiſhed this drama, about three years after the preſentation, omitting Milton's name, with the following title. "A Maſke preſented at Ludlow caſtle, 1634, on Michaelmaſſe night, before the right honorable the Earle of Bridgewater, Vicount Brackly, Lord Preſident of Wales, and one of his majeſties moſt honorable privie counſell:

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now ſuppoſe) that the acceſſory might help out the principal, according to the art of ſtationers, and to leave the reader *Con la bocca dolce*.

Now, Sir, concerning your travels wherin I may chalenge a little more priviledge of diſcours with you; I ſuppoſe you will not blanch Paris in your way; therfore I have been bold to trouble you with a few lines to Mr. [k] *M. B.*, whom you ſhall eaſily find attending the young [l] Lord *S.*,

" *Eheu! quid volui miſero mihi? Floribus auſtrum*
" *Perditus.* ———

London. Printed for Hvmphrey Robinſon at the ſigne of the three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Rouſe tranſmitted from Oxford, in 1638, the firſt or quarto edition of Randolph's Poems to Sir Henry Wootton, he very officiouſly ſtitched up at the end Lawes's edition of *Comus*, a ſlight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the *Muſes Looking-glaſs* and *Amyntas*, the two concluding pieces of the volume. Wotton did not know the name of the author of *Comus*, the Maſk which he had ſeen at the end of Randolph, till Milton, as appears by the Letter before us, ſent him a copy " intimating the name of the true artificer," on the ſixth day of April, 1638. I have before obſerved, that Lawes's edition had not the name of the author. This, we may preſume, was therefore the *Comus*, which Wotton had ſeen at the end of Randolph. T. Warton.

[k] Mr. *M. B.*] *Mr. Michael Branthwait*, as I ſuppoſe; of whom Sir Henry thus ſpeaks in one of his Letters, *Reliq. Wotton.* 3d edit. p. 546. " Mr. Michael Branthwait, heretofore his Majeſtie's Agent in Venice, a gentleman of approved confidence and ſincerity." Todd.

[l] *Lord S.*,] *The ſon of Lord Viſcount Scudamore*, then the Engliſh Ambaſſador at Paris, by whoſe notice Milton was honoured, and by whom he was introduced to Grotius, then reſiding at Paris alſo, as the miniſter of Sweden. Todd.

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as his governour; and you may ſurely receive from him good directions for the ſhaping of your farther journey into Italy, where he did reſide by my choice ſom time for the king, after mine own receſs from Venice.

I ſhould think that your beſt line will be thorow the whole length of France to Marſeilles, and thence by ſea to Genoa, whence the paſſage into Tuſcany is as diurnal as a Graveſend barge: I haſten, as you do, to Florence, or Siena, the rather to tell you a ſhort ſtory from the intereſt you have given me in your ſafety.

At Siena I was tabled in the houſe of one Alberto Scipioni, an old Roman courtier in dangerous times, having bin ſteward to the Duca di Pagliano, who with all his family were ſtrangled, ſave this onely man that eſcaped by foreſight of the tempeſt: with him I had often much chat of thoſe affairs; into which he took pleaſure to look back from his native harbour; and at my departure toward Rome (which had been the center of his experience) I had wonn confidence enough to beg his advice, how I might carry myſelf ſecurely there, without offence of others, or of mine own conſcience. [m] *Signor Arrigo mio*, (ſayes he) *I pen-*

[m] *Signor* &c.] Sir Henry ſeems to have been very fond of recommending this advice to his friends, who were about to travel. See *Reliq. Wotton.* 3d edit. p. 356, where he relates to another correſpondent his intimacy with Scipioni, and his maxim, "*Gli*

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ſieri ſtretti, et il viſo ſciolto, will go ſafely over the whole world; Of which Delphian oracle (for ſo I have found it) your judgement doth need no commentary; and therefore (Sir) I will commit you with it to the beſt of all ſecurities, Gods dear love, remaining

Your Friend as much at command

as any of longer date

HENRY WOOTTON[n].

penſieri ſtretti, et il viſo ſciolto: That is, as I uſe to tranſlate it, *Your thoughts cloſe, and your countenance looſe.* This was that moral antidote which I imparted to Mr. B. and his fellow travellers, having a particular intereſt in their well doings." Milton, however, neglecting to obſerve the maxim, incurred great danger, by diſputing againſt the ſuperſtition of the church of Rome, within the verge of the Vatican. TODD.

[n] Milton mentions this letter of Sir Henry Wotton for its elegance, in his *Defenſio ſecunda populi Anglicani.* "Abeuntem, vir clariſſimus Henricus Woottonus: qui ad Venetos orator Jacobi regis diu fuerat, et votis et præceptis eunti peregre ſane utiliſſimis, *eleganti epiſtola* perſcriptis, amiciſſime proſequutus eſt," *Proſe Works*, ii. 332. This letter appeared firſt in the edition of 1645, where it is prefixed to *Comus*, p. 71. I know not why it was ſuppreſſed, and by Milton himſelf, in that of 1673. It was reſtored to its proper place by Tonſon, in his edition of 1705. It appears in the third edition of the *Reliquiæ Wottonianæ*, p. 342. Lond. 1672. 8vo. But not in edit. 1657. T. WARTON.

This letter appears in the firſt edition of the *Reliquiæ Wortonianæ*, in duodecimo, 1651, without the addreſs "To *Mr. Milton*," which is prefixed, in the edition of 1672. It is remarkable that Iſaac Walton, the editor of the *Reliquiæ* in 1651, † ſhould not have known to whom this letter had been written, as

† Milton was at that time Latin Secretary.

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POSTSCRIPT.

SIR,

I have expreſly ſent this my foot-boy to prevent your departure without ſom acknowledgement from me of the receipt of your obliging Letter, having my ſelf through ſom buſines, I know not how, neglected the ordinary conveyance. In any part where I ſhall underſtand you fixed, I ſhall be glad, and diligent, to entertain you with home-novelties; even for ſome fomentation of our friendſhip, too ſoon interrupted in the cradle°.

it had been publiſhed ſix years before by Milton himſelf in the firſt edition of his Poems, and had been particularly noticed in the Stationer's addreſs to the Reader. The letter is thus unappropriated in the edition of 1651, "*To Maſter* ———." p. 432. It appears alſo in the edition of 1654, p. 394, and is addreſſed "*To Mr. Milton.*" I do not find this letter reſtored in Tonſon's edition of Milton's poems in 1705, but it will be found in his edition of 1713. TODD.

° *in* the *cradle.*] He ſhould have ſaid "in *its* cradle." See the beginning of the letter. T. WARTON.

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THE INNER GATEWAY,

Ludlow Castle.

Published by Mess.rs F & C. Rivington St Pauls Church Yard June 1st 1808.

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PRELIMINARY NOTES

ON

COMUS.

Ludlow Caſtle.

SOME idea of this venerable and magnificent pile, in which *Comus* was played with great ſplendour, at a period when Maſks were the moſt faſhionable entertainment of our Nobility, will probably gratify thoſe, who read Milton with that curioſity which reſults from taſte and imagination. Mr. Warton, the learned author of this elegant remark, declines entering into the more obſcure and early annals of the Caſtle; to which therefore I will briefly* refer, truſting that the methodical account of an edifice, more particularly ennobled by the repreſentation of *Comus* within its walls, may not be improper, or unintereſting.

It was built by Roger de Montgomery, who was related to William the Conquerour. The date of its erection is fixed by Mr. Warton in the year 1112. By others it is ſaid to have been erected before the Conqueſt, and its founder to have been Edric Sylvaticus, Earl of Shrewſbury, whom Roger de Montgomery was ſent by the Conquerour into the Marches of Wales to ſubdue, and with whoſe eſtates in Salop he was afterwards rewarded. But the teſtimonies of various writers aſſign the foundation of this ſtructure to Roger de Montgomery, ſoon after the Conqueſt.

* See Stukeley's Itinerary, Buck's Antiquities, and Groſe's Antiq. Art. LUDLOW CASTLE. *An hiſtorical Account of* LUDLOW CASTLE, by W. Hodges, Attorney at Law, 1794. Another *Account* publiſhed in the ſame year, by Mr. Thomas. And the *Ludlow Guide*, by Mr. Price, 2d edit. 1797.

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The ſon of this Nobleman did not long enjoy it, as he died in the prime of life. The grandſon, Robert de Beleſme, Earl of Shrewſbury, forfeited it to Henry I. by having joined the party of Robert Duke of Normandy againſt that king. It became now a princely reſidence, and was guarded by a numerous garriſon. Soon after the acceſſion of Stephen, however, the governour betrayed his truſt, in joining the Empreſs Maud. Stephen beſieged it; in which endeavour to regain poſſeſſion of his fortreſs ſome writers aſſert that he ſucceeded, others that he failed. The moſt generally received opinion is, that the governour, repenting of his baſeneſs, and wiſhing to obtain the king's forgiveneſs, propoſed a capitulation advantageous to the garriſon, to which Stephen, deſpairing of winning the caſtle by arms, readily acceded. Henry II. preſented it to his favourite, Fulk Fitz-Warine, or de Dinan, to whom ſucceeded Joccas de Dinan; between whom and Hugh de Mortimer Lord of Wigmore ſuch diſſenſions aroſe, as at length occaſioned the ſeizure of Mortimer, and his confinement in one of the Towers of the Caſtle, which to this day is called *Mortimer's Tower;* from which he was not liberated, till he had paid an immenſe ranſom. This tower is now inhabited, and uſed as a fives-court.

It was again belonging to the Crown in the 8th year of King John, who beſtowed it on Philip de Albani, from whom it deſcended to the Lacies of Ireland, the laſt of which family, Walter de Lacy, dying without iſſue male, left the caſtle to his grand-daughter Maud, the wife of Peter de Geneva, or Jeneville, a Poictevin of the Houſe of Lorrain, from whoſe poſterity it paſſed by a daughter to the Mortimers, and from them hereditarily to the Crown. In the reign of Henry III. it was taken by Simon de Montfort Earl of Leiceſter, the ambitious leader of the confederate Barons, who, about the year 1263 are ſaid to have taken poſſeſſion of all the royal caſtles and fortreſſes. Of Ludlow Caſtle in almoſt two ſucceeding centuries nothing is recorded.

In the thirteenth year of Henry VI. it was in the poſſeſſion of Richard Duke of York, who there drew up his declaration of affected allegiance to the king, pretending that the army of ten thouſand men, which he had raiſed in the Marches of Wales, was "for the publick weale of the realme." The event of this commotion between the Royaliſts and Yorkiſts, the defeat

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of Richard's perfidious attempt, is well known. The Caſtle of Ludlow, ſays Hall, "was ſpoyled." The king's troops ſeized on whatever was valuable in it; and, according to the ſame chronicler, hither "the King ſent the Dutcheſs of Yorke with her two younger Sons to be kept in ward, with the Dutcheſs of Buckingham her ſiſter, where ſhe continued a certain ſpace."

The Caſtle was ſoon afterwards put into the poſſeſſion of Edward, Duke of York, afterwards King Edward IV., who at that time reſided in the neighbouring Caſtle of Wigmore, and who, in order to revenge the death of his father, had collected ſome troops in the Marches, and had attached the garriſon to his cauſe. On his acceſſion to the throne, the Caſtle was repaired by him, and a few years after was made * *The Court* of his ſon, the Prince of Wales; who was ſent hither by him, as Hall relates, "for Juſtice to be doen in the Marches of Wales, to the end that by the authoritie of his preſence, the wild Welſhmenne and evill diſpoſed perſonnes ſhould refraine from their accuſtomed murthers and outrages." Sir Henry Sidney, ſome years afterwards, obſerved, that, ſince the eſtabliſhment of the Lord Preſident and Council, the whole country of Wales had been brought from their diſobedient and barbarous incivility, to a civil and obedient condition; and the bordering Engliſh counties had been freed from thoſe ſpoils and felonies, with which the Welch, before this inſtitution, had annoyed them. See Sidney State-Papers, vol. i. p. 1. On the death of Edward, his eldeſt ſon was here firſt proclaimed king by the name of Edward V.

In the reign of Henry VII., his eldeſt ſon, Arthur, Prince of Wales, inhabited the Caſtle; in which great feſtivity was obſerved upon his marriage with Catherine of Arragon; an event that was ſoon followed, within the ſame walls, by the untimely and lamented death of that accompliſhed Prince.

The Caſtle had now long been the Palace of the Prince of Wales annexed to the Principality, and was the habitation ap-

* "As touching the firſt Councel eſtabliſhed in the Marches of Wales, it is conceived by the beſt and moſt probable opinions among Antiquaries, that the ſame began in or about 17°. Edward IV. when as prince Edward his Son was ſent into the Marches of Wales, under the tuition of the Lord Rivers his Unckle by the mother's ſide, at what time alſo John [Alcock] Biſhop of Worceſter was appointed Lord Preſident of Wales." Percy Enderbie's *Cambria Triumphans*. Fol. 1661. p. 343.

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pointed for his Deputies the Lords Preſidents of Wales, who held in it the Court of the Marches. It would therefore hardly have been ſuppoſed, that its external ſplendour ſhould have ſuffered neglect, if Powel, the Welch hiſtorian, had not related that "Sir Henry Sidney, who was made Lord Preſident in 1564, repaired the Caſtle of Ludlowe which is the cheefeſt houſe within the Marches, *being in great decaie*, as the Chapell, the Court-houſe, and a faire Fountaine." See Mr. Warton's ſecond edit. p. 124, where he quotes D. Powell's Hiſt. of Cambria, edit. 1580. 4to. p. 401. Sir H. Sidney, however, was made lord preſident in the ſecond year of Elizabeth, which was in 1559. See Sidney State Papers, vol. i. Memoirs prefixed, p. 86. Sir Henry's munificence to this ſtately fabrick is more particularly recorded by T. Churchyard, in his poem called "The Worthines of Wales," 4to. Lond. 1578. The chapter is intitled "*the Caſtle of Ludloe*," in which it is related, that "Sir Harry built many things here worthie praiſe and memorie." From the ſame information we learn the following particulars. "Over a chimney excellently wrought in the beſt chamber, is St. Andrewes Croſſe joyned to Prince Arthurs Armes in the hall windoe." The poet alſo notices the "Chappell moſt trim and coſtly ſure:" about which "are Armes in colours of ſondrie Kings, but chiefly Noblemen." He then ſpecifies in proſe, "that Sir Harry Sidney being lord Preſident, buylt twelve roumes in the ſayd Caſtle, which goodly buildings doth ſhewe a great beautie to the ſame. He made alſo a goodly Wardrobe underneath the new Parlor, and repayred an old Tower, called Mortymer's Tower, to keepe the auncient Records in the ſame; and he repayred a fayre roume under the Court houſe, to the ſame entent and purpoſe, and made a great wall about the woodyard, and built a moſt brave Condit within the inner Court: and all the newe buildings over the gate Sir Harry Sidney (in his daies and governement there) made and ſet out to the honour of the Queene, and glorie of the Caſtle. There are in a goodly or ſtately place ſet out my Lord Earle of Warwicks Armes, the Earle of Darbie, the Earle of Worceſter, the Earle of Pembroke, and Sir Harry Sidneys Armes in like maner: al theſe ſtand on the left hand of the Chamber. On the other ſide are the arms of Northwales and Southwales, two red Lyons and two golden Lyons, Prince Arthurs. At the end of the dyning

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Chamber, there is a pretie device how the Hedgehog brake the chayne, and came from Ireland to Ludloe." The device is probably an alluſion to Sir Henry's armorial bearings, of which two *porcupines* were the creſt. Sir Henry Sidney cauſed alſo many ſalutary regulations to be made in the Court. See Sidney State Papers, vol. i. p. 143 and p. 170, in which are ſtated the great ſums of money he had expended, and the indefatigable diligence he had exerted in the diſcharge of his office.

In 1616, the Creation of Prince Charles (afterwards King Charles I.) to the Principality of Wales, and Earldom of Cheſter, was celebrated here with uncommon magnificence. It became next diſtinguiſhed by "one of the moſt memorable and honourable circumſtances in the courſe of its hiſtory," THE REPRESENTATION OF COMUS in 1634, when the Earl of Bridgewater was Lord Preſident, and inhabited it. A ſcene in the Maſk preſented both the Caſtle and the Town of Ludlow. Afterwards, as I have been informed, Charles the firſt, going to pay a viſit at Powis Caſtle, was here ſplendidly received and entertained, on his journey. But "pomp, and feaſt, and revelry, with *maſk*, and antique pageantry," were ſoon ſucceeded in Ludlow Caſtle by the din of arms. During the unhappy Civil War it was garriſoned for the King; who, in his flight from Wales, ſtaid a night in it. See *Iter Carolinum* in Gutch's *Collect. Cur.* vol. ii. 443. "Wedneſday Aug.st 6.th 1645, at *Old Radnor*, ſupper, a yeoman's houſe; *the Court diſperſed.* Thurſday the 7.th to LUDLOW CASTLE, *no dinner*, Col. Wodehouſe. Friday the 8.th to *Bridgnorth*, &c." The Caſtle was at length delivered up to the Parliament in June 1646.

A few years after this event, the goods of the Caſtle were inventoried and ſold. The Rev. Mr. Ayſcough, of the Britiſh Muſeum, has obligingly directed me to a priced catalogue of the furniture, with the names of the purchaſers, in Harl. MSS. No. 4898, and No. 7352: from which I ſelect a few curious articles.

"*In the Princes Chamber.* One ſtanding beddſtead, covered with watchet damaſke, with all the furniture ſuitable thereunto belonging, &c. Sold Mr Baſs ye 11.th of March 1650 for 36£ 10s.

"One ſuit of old tapiſtry hangings cont.s in all 120 ells at 2 per ell; Sold Mr Cleam.t ye 18.th January 1650 for 15£.

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" *In the Governour's Quarter.* Two pictures, ye one of the late king, the other of his queen, 10^s^. Sold to M^r^ Baſs.

" One large old Bible, 6^s^. Sold to M^r^ Baſs.

" One old ſurplice of holland, 5^s^. Sold to M^r^ Baſs.

" One dammaſke table-cloth in length tenn yards, 2^£^. Sold to Mr Rog.^r^ Humphrey.

" A cupp & cover of plate, weighing 35 oz. at 5^s^ per oz. £8 15^s^. Sold to Mr Brown.

" A pulpitt cloth & a carpett of old crimſon velvett & 7 old cuſhions, val.^d^ at 8^£^. Sold to Mr Brown.

" *In the Shovell-Board Room.* Nine peeces of green kerſey hangings paned wth gilt leather, 8 window curtaines, 5 window peeces, a chimney peece, and curtaine rodds, & three other ſmall peeces in a preſſe in ye wardrobe val. togeather 25£. WITH Y^E^ PROTECTOR.

" *In ye Hall.* Two long tables, two ſquare tables with formes, one fire-grate, one ſide-table, a court cuppboard, two wooden figures of beaſts, 3 candleſticks, & racks for armour, 1£. Sold to M^r^ Baſs."

No other remarkable circumſtances diſtinguiſh the hiſtory of this Caſtle, till the Court of the Marches was aboliſhed, and the Lords Preſidents were diſcontinued, in 1688. From that period its decay commenced. It has ſince been gradually ſtripped of its curious and valuable ornaments. No longer inhabited by its noble guardians, it has fallen into neglect; and neglect has encouraged plunder. " It will be no wonder that this noble Caſtle is in the very perfection of decay, when we acquaint our readers, that the preſent Inhabitants live upon the ſale of the materials. All the fine Courts, the Royal Apartments, Halls, and Rooms of State, lie open and abandoned, and ſome of them falling down." Tour through Great Britain, quoted by Groſe, Art. *Ludlow Caſtle.* See alſo two remarkable Inſtances related by Mr. Hodges in his *Account of the Caſtle*, p. 39. The appointment of a governour, or ſteward of the caſtle, is alſo at preſent diſcontinued. Butler enjoyed the ſtewardſhip, which was a lucrative, as well as an honourable poſt, while the principality-court exiſted. And, in an apartment over the gateway of the Caſtle, he is ſaid to have written his inimitable Hudibras. The

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poet had been ſecretary to the Earl of Carbery, who was Lord Preſident of Wales; and who, in the great Rebellion, had afforded an aſylum to the excellent Jeremy Taylor.

In the account of Ludlow Caſtle, prefixed to Buck's Antiquities, publiſhed in 1774, which muſt have been written many years before, it is ſaid "Many of the Royal apartments are yet entire; and the ſword, with the velvet hangings, and ſome of the furniture are ſtill preſerved." And Groſe in his Antiquities, publiſhed about the ſame time, extracting from the Tour through Great Britain what he pronounces a very juſt and accurate account of this Caſtle, repreſents the Chapel having abundance of Coats of Arms upon the pannels, and the Hall decorated with the ſame ornaments, together with lances, ſpears, firelocks, and old armour. Of theſe curious appendages to the grandeur of both, little perhaps is now known. Of the Chapel, a circular building within the inner court is now all that remains. Over ſeveral of the ſtable doors, however, are ſtill the arms of Queen Elizabeth, and the Earl of Pembroke. Over the inner gate of the Caſtle, are alſo ſome remains of the arms of the Sidney family, with an inſcription denoting the date of the Queen's reign, and of Sir Henry Sidney's reſidence, in 1581, together with the following words, *Hominibus ingratis loquimini lapides.* No reaſon has been aſſigned for this remarkable addreſs. Perhaps Sir Henry Sidney might intend it as an alluſion to his predeceſſors, who had ſuffered the ſtately fabrick to decay; as a memorial alſo, which no ſucceſſour might behold without determining to avoid its application: "* Nonne IPSAM DOMUM *metuet*, ne quam VOCEM ELICIAT, nonne PARIETES CONSCIOS?"

Mr. Dovaſton, of the Nurſery, near Oſweſtry, who viſited the Caſtle in 1768, has acquainted me, that the floors of the Great Council Chamber were then pretty entire, as was the ſtair-caſe. The covered ſteps leading to the Chapel were remaining, but the covering of the Chapel was fallen; yet the arms of ſome of the Lords Preſidents, painted on the walls, were viſible. In the Great Council Chamber was inſcribed on the wall a ſentence from 1 Sam. xii. 3. All of which are now wholly gone. The perſon, who ſhowed this gentleman the Caſtle, informed him that, by tradition, the *Maſk of Comus* was

* Cicero pro Cælio. ſect. 25.

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performed in the Council Chamber. Among the valuable collections of the ſame gentleman is an extenſive Account of Ludlow Town and Caſtle from the moſt early times, to the firſt year of William and Mary, copied by him from a MS. of the Rev. Rich. Podmore, A. B. Rector of Coppenhall in Co. Pal. of Cheſter, and Curate of Cundover, Salop, collected with great care from ancient and authentick books. From this intereſting compilation I have been informed that the Court of the Marches was erected by Edward IV. in honour of the Earls of *March*, from whom he was deſcended, as the Court of the Duchy of *Lancaſter* had been before by Henry IV. in honour of the houſe of Lancaſter: that the houſhold of Ludlow Caſtle was numerous and ſplendid, and that the Lord Preſident lived in great ſtate. The Chaplain had the yearly fee of £.50 with diet for himſelf and one ſervant. The other Officers of the Court had fees and ſalaries ſuitable to their ſeveral ranks. See alſo Sidney State Papers, vol. i. p. 5, 6. where the "*Fees annually allowed to the Counſell and Commiſſioners*, and the *Officers Waiges*," An. 3. Edw. VI. are ſet forth. The Court conſiſted of the Lord Preſident, Vice-Preſident, and Council, who were compoſed of the Lord Chancellor, Lord Treaſurer, Lord Keeper of the Privy Seal, Lord Treaſurer of the King's houſhold, Chancellor of the Exchequer, principal Secretary of State, the chief Juſtices of England, and of the Common Pleas, the chief Baron of the Exchequer, the Juſtices of Aſſize for the counties of Salop, Glouceſter, Hereford, and Monmouth, the Juſtices of the grand Seſſion in Wales, the chief Juſtice of Cheſter, Attorney and Solicitor General, with many of the neighbouring Nobility; and with various ſubordinate officers. See Mr. Hodges's *Hiſt. Acc. of the Caſtle*, p. 67, 68. From the inedited tour of a traveller in 1635, communicated to me by Joſeph Cooper Walker, Eſq. it appears that there was alſo a Secretary to the Court: the office of which was then filled by Lord Goreing, and ſaid to be worth 3000£. At the ſame time, Sir John Bridgeman was the Chief Juſtice of the Court. The traveller adds, that, in the abſence of the Preſident, the Chief Juſtice repreſented the Preſident's perſon, and kept "the king's houſe in the Caſtle, which is a prettie little neate caſtle, ſtanding high, kept in good repaire:" and that he was "invited by the Judge to dinner, and verye kindly and reſpectfully entertained."

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This Court was diſſolved by Act of Parliament in the firſt year of William and Mary, at the humble ſuit of all the gentlemen and inhabitants of the Principality of Wales; by whom it was repreſented as an intolerable grievance.

The ſituation of the Caſtle is delightful, and romantick. It is built in the north-weſt angle of the town upon a rock, commanding an extenſive and beautiful proſpect Northward. On the Weſt it is ſhaded by a lofty hill, and waſhed by the river. It is ſtrongly environed by walls of immenſe height and thickneſs, and fortified with round and ſquare towers at irregular diſtances. The walls are ſaid by Groſe to have formerly been a mile in compaſs; but Leland in that meaſure includes thoſe of the town. The interiour apartments were defended on one ſide by a deep ditch, cut out of the rock; on the other, by an almoſt inacceſſible precipice overlooking the vale of Corve. The Caſtle was divided into two ſeparate parts: the caſtle, properly ſpeaking, in which were the palace and lodgings; and the green, or outwork, which Dr. Stukeley ſuppoſes to have been called the *Barbican*. See his Itinerary, Iter iv. p. 70. The green takes in a large compaſs of ground, in which were the court of judicature and records, the ſtables, garden, bowling-green, and other offices. In the front of the caſtle, a ſpacious plain or lawn formerly extended two miles. In 1772 a publick walk round the caſtle was planted with trees, and laid out with much taſte, by the munificence of the Counteſs of Powis. See Mr. Hodges's *Hiſt. Acc.* p. 54.

The exteriour appearance of this ancient edifice beſpeaks, in ſome degree, what it once has been. Its mutilated towers and walls ſtill afford an idea of the ſtrength and beauty, which ſo noble a ſpecimen of Norman architecture formerly diſplayed. But at the ſame time it is a melancholy monument, exhibiting the irreparable effects of pillage and diſapidation. TODD.

John, Earl of Bridgewater, and his Family.

JOHN EGERTON, Earl of Bridgewater, before whom *Comus* was preſented, and whoſe ſons and daughter, Lord Viſcount

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Brackley, Mr. Thomas Egerton, and Lady Alice, performed the characters of the *Brothers* and the *Lady* in the *Maſk*, was the ſecond ſon of that great lawyer and ſtateſman, Sir Thomas Egerton, Lord Keeper of the great ſeal to Queen Elizabeth, and Lord High Chancellor of England under King James I. who created him Baron of Elleſmere, and Viſcount Brackley.

Some of his earlier days were ſpent, as were thoſe of his elder brother Thomas, in the employment of a military life. In 1599 he ſerved, with his brother, under the Earl of Eſſex, againſt the rebels in Ireland, when he was knighted, as his brother had been before, at the taking of Cales, under the ſame commander. Sir Thomas Egerton died at Dublin Caſtle in September 1599, leaving three daughters by Elizabeth his wife, daughter of Thomas Venables, of Kinderton, in the County of Cheſter, Eſquire.*

Sir John Egerton ſoon afterwards married Lady Frances Stanley, ſecond daughter and coheir of the Earl of Derby, whoſe widow the Lord Keeper Egerton, his father, married in October 1600.†

At the coronation of King James I. he was made one of the Knights of the Bath.‡ Davies, in his *Scourge of Folly*, addreſſes an epigram to him, edit. 1611, p. 189.

After the death of his father in March 1617, he was almoſt immediately advanced to the § Earldom of Bridgewater; which the king had intended to beſtow upon the chancellor himſelf, and which now, in reverence to his memory, he beſtowed upon his ſon. In the ſame year he was nominated one ‖ "of his Majeſtie's Councellors" to William, Lord Compton, who was then promoted to the Preſidentſhip of Wales and the Marches.

From 1625 to 1631 we find him nominated in various commiſſions of publick importance. See Rymer's *Fœdera*, vol. xviii. p. 67, & paſſim. And in 1631 he was promoted to the Preſidentſhip of Wales and the Marches, and became, in conſequence, Lord Lieutenant of the Counties of Salop, Hereford,

* Collins's Peerage, vol. ii. p. 233. 5th edit.

† Sidney State Papers, vol. ii. p. 219.

‡ Collins ut ſupr.

§ On the 27th of May 1617. See Dugdale's Baronage, p. 415.

‖ Rymer's Fœdera, vol. xvii. p. 29.

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* Glouceſter, Monmouth, Glamorgan, Caermarthen, Pembroke, Cardigan, Flint, Caernarvon, Angleſea, Merioneth, Radnor, Brecknock, Montgomery, and Denbigh; all which conſtituted, by the ſtatute of Henry VIII., the Lord Preſident's extenſive domain. Mr. Collins and Mr. Warton have both ſtated the 12th of May 1633, as the day of his appointment to this office, and have referred to Rymer's *Fœdera*, vol. xix. p. 449, where indeed his *Inſtructions* appear to have been then ſigned. Yet in a commiſſion dated the 23d of February 1632, he is deſcribed "Lord Preſident of our Council, eſtabliſhed within the Principality and Marches of Wales." See Rymer's *Fœdera*, vol. xix. p. 406. But the following [a] original letter beſt elucidates this part of his hiſtory, and fixes the date of his promotion in 1631. "*The King's Majeſty's Letter to the Rt. Hon. John Earl of Bridgewater to appoint him Lord Preſident.*

"Charles Rex. Right truſty and right well beloved Couſin and Councellor, We greet you well. Whereas by certain Inſtructions given by us to our right truſty and right well beloved Couſin William late Earle of Northampton, dated the 8th day of April in the 1ſt year of our reign, Wee did appoint the ſaid Earle to be Lord Preſident of our Councel in the Dominion, and Principalitie of Wales, and the Marches of the ſame, during our Will and Pleaſure, and did by the ſame Inſtructions name and elect diverſe Lords, and others therein named, to be of our ſaid Councel, and did thereby give and grant, unto the ſaid late Lord Preſident, and the reſt of our ſaid Councel, diverſe powers and authorities, as in and by the Inſtructions appeareth, Wee deſireous of continuance of quietneſs and good government of our Subjects within the ſaid Dominion, Principalitie, and Marches, by the placeing and continueing of a Preſident and Councell there, as heretofore hath been uſed, for the good and indifferent adminiſtration of Juſtice to our ſubjects of thoſe Parts, and for the good Opinion conceived by Us of you, and your wiſdom, diſ-

* Collins ſays *Worceſter*. The Act 34. and 35. Hen. VIII. c. 26. ſays *Glouceſter*.

[a] Extracted from a MS. folio book of Rules and Orders of the Lords Preſidents of Ludlow Caſtle, and other State Papers belonging to the government of the Marches of Wales, beginning 15th September 1586, and ending 24th July, 9th Carol. I. in the poſſeſſion of Mr. Dovaſton of the Nurſery near Oſweſtry.

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cretion, dexteritie, fidelitie, courage, and integritie in the Execution of Juſtice without reſpect of perſons, have made choice of you, and hereby doe appoint you to bee Preſident of our ſaid Councel, during our Will and Pleaſure, and doe give and grant unto you all ſuch the ſame and the like powers, authorities, allowances, and preheminences, as in or by the ſaid inſtructions were given or granted, or mentioned to be given or granted, unto the ſaid late Earle. Given at our Court at Greenwich the 26th day of June in the 7th year of our Reign 1631."

But he did not immediately enter upon his official reſidence at Ludlow Caſtle. From Mr. Dovaſton's MS. it appears, that the Earl wrote to the Privy Council at Ludlow, to read and regiſter his Inſtructions, Octob. 28. 1633. To his acquiſition of this honourable poſt the *Maſk of Comus* owes its foundation. He had probably been long acquainted with Milton, who had before written Arcades for the Counteſs of Derby, and who, it has been ſuppoſed, wrote alſo, while a ſtudent at Cambridge, his Elegiack Ode on the Marchioneſs of Wincheſter, in conſequence of his acquaintance with the Egerton family. See the Note before, p. 148, and alſo Mr. Warton's Note on the *Elegiack Ode*, v. 59. "I have been informed from a manuſcript of Oldys," ſays Mr. Warton, "that Lord Bridgewater being appointed Lord Preſident of Wales, entered upon his official reſidence at Ludlow Caſtle with great ſolemnity. On this occaſion he was attended by a large concourſe of the neighbouring nobility and gentry. Among the reſt came his children; in particular, Lord Brackley, Mr. Thomas Egerton, and Lady Alice,

——— "to attend their father's ſtate,
"And new-entruſted ſcepter."——

They had been on a viſit at a houſe of their relations, the Egerton family in Herefordſhire; and in paſſing through Haywood foreſt were benighted, and the Lady Alice was even loſt for a ſhort time. This accident, which in the end was attended with no bad conſequences, furniſhed the ſubject of a *Maſk* for a Michaelmas feſtivity, and produced *Comus*. Lord Bridgewater was appointed [rather, as I apprehend, inſtalled] Lord Preſident, May 12, 1633. When the perilous adventure in Haywood foreſt happened, if true, cannot now be told. It muſt have been ſoon after. The Maſk was acted at Michaelmas 1634." Sir John Hawkins has alſo obſerved, that this elegant poem is founded on

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a real ſtory; his account of which, though leſs particular, agrees with that of Oldys. Hiſt. of Muſick, vol. iv. p. 52. Lawes, in his Dedication to *Lord Brackley*, perhaps alludes to the accident, in ſtating that the "poem received *its firſt occaſion of birth from himſelf, and others of his noble family.*"

The Earl continued to be employed in performing the commands of [b] his royal maſter, to whom he was a faithful and an active ſervant, till the Civil War had unhappily begun; and he lived to ſee ſoon afterwards, thoſe dreadful evidences of a kingdom divided againſt itſelf, the murder of its king, and the overthrow of its conſtitution.

He died on the fourth of December 1649. His offspring were four ſons and eleven daughters; but three of his ſons, and alſo three of his daughters, as well as his counteſs, died before him. His character affords a moſt exemplary object of imitation to men of rank, wealth, and talents. "He [c] was endowed with incomparable parts, both natural and acquired, ſo that both art and nature did ſeem to ſtrive which ſhould contribute moſt towards the making him a moſt accompliſhed gentleman; he had an active body, and a vigorous ſoul; his deportment was graceful, his diſcourſe excellent, whether extemporary or premeditated, ſerious or jocular, ſo that he ſeldom ſpake, but he did either inſtruct or delight thoſe that heard him; he was a profound Scholar, an able Stateſman, and a good Chriſtian; he was a dutiful Son to his Mother the Church of England in her perſecution, as well as in her great ſplendour; a loyal Subject to his Sovereign in thoſe worſt of times, when it was accounted treaſon not to be a traitor. As he lived 70 years a pattern of virtue, ſo he died an example of patience and piety." His learning has been conſidered by Mr. Warton as a fortunate circumſtance, becauſe it enabled at leaſt one perſon of the audience, and him the chief, to underſtand the many learned alluſions in *Comus*.

John, Lord Viſcount Brackley, his third, but eldeſt ſurviving Son, who performed the part of the *Elder Brother* in *Comus*, ſucceeded to the Earldom of Bridgewater. He had been appointed Cuſtos Rotulorum of the County of Salop, from which office he

[b] See Rymer's Fœd. vol. xix. p. 514, and vol. xx. p. 439, p. 481.

[c] From the inſcription on his monument, in the church of Little Gaddeſden in Hertfordſhire, near Aſhridge, his family-ſeat.

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was displaced by Oliver Cromwell, and to which he was restored in May 1660. See Kennet's Register, p. 657.

In 1642 he married Elizabeth, daughter of William then Earl afterwards Marquis and Duke of Newcastle. In the troublesome times which followed, he appears to have been in danger of imprisonment. For, in his Countess's Book of Meditations, p. 219, is "*a Prayer for her Husband*," written under such an apprehension. This information was first derived from the Gentleman's Magazine, vol. 62, p. 1163, where a Correspondent, signing himself A Lover of Biography (and who, if I mistake not, is an elegant poet and profound antiquary,) informs the world, that "he is in possession of a MS. 8vo. volume, intituled *True Coppies of certaine loose Papers left by the Right Hon. Elizabeth Countesse of Bridgewater, collected and transcribed together here since her death, Anno Dni* 1663. All which is evidently the fair hand of an Amanuensis; and under it is the Earl's attestation and subscription—*Examined by J. Bridgewater.* This MS. which has never been out of the hands of the Countess and her descendants, is certainly a proof of a very uncommon piety at least, which in the accounts of her has not been at all exaggerated, and which, combined with her beauty, her accomplishments, her youth, her descent, and the pathetick epitaph on her death, of that husband who was himself distinguished for all learned and amiable qualities, appears to me, who, however, confess myself a partial judge, eminently curious and interesting. Yet I am aware that the unusual strain of religion, which breaks forth on every occasion, is open to the jests and sneers of light-hearted and unfeeling people; for which reason it is a treasure that shall never, with my consent, be unlocked to the profane eye of the publick at large. It consists of Prayers, Confessions, and Meditations, upon various occasions." Among the late Duke of Bridgewater's manuscripts are two attested copies of these pious and tender Meditations; which I have read. They answer the character of them, already given.

After the Restoration of King Charles II. the abilities of this Earl were particularly noticed. In 1662 he was appointed with the Lord Chancellor, and the Bishop of London, to manage the Conference of the Two Houses of Parliament upon the Bill for Uniformity. See Kennet's Register, p. 657.

On the 14th of May 1663 he was chosen High Steward of

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the Univerſity of Oxford, having on the ſame day been previouſly created M.A. *Reg. Convoc. Univ. Oxon.* The gratification, which this honourable appointment muſt have afforded him, was, however, ſuddenly interrupted. On the 12th of June 1663 he had received a challenge from the Earl of Middleſex, which he accepted; the knowledge of which coming to the King, who endeavoured in vain (owing to the obſtinacy of the Earl of Middleſex) to accommodate the diſpute, they were ſeverally ordered into cuſtody; the Earl of Middleſex to the Tower, and the Earl of Bridgewater to the care of the Black Rod. His affectionate Lady went with him, and died in child-bed, in the ſame houſe where he was confined, on the 14th. On the 15th, he was ordered to his own houſe in Barbican, ſtill a priſoner. The two Lords were afterwards reprimanded, and the Earl of Middleſex was directed to make an apology to the Earl of Bridgewater.

His beloved and moſt amiable Lady had enriched his family with ſix ſons, and three daughters, of all which children three died in their infancy; the reſt were deſcribed, with exquiſite tenderneſs, on the monument erected to her memory, as "ſtill the living pictures of their deceaſed Mother, and the only remaining comforts of their diſconſolate Father." "She was a Lady" as the elegant inſcription relates "in whom all the accompliſhments both of body and mind did concur to make her the glory of the preſent, and example of future, ages; her beauty was ſo unparalleled, that it is as much beyond the art of the moſt elegant pen, as it ſurpaſſed the ſkill of ſeveral the moſt exquiſite pencils that attempted it, to deſcribe, and not to diſparage, it. She had a winning and an attractive behaviour, a charming diſcourſe, a moſt obliging converſation; ſhe was ſo courteous and affable to all perſons, that ſhe gain'd their love, yet not ſo familiar as to expoſe herſelf to contempt: She was of a noble and generous ſoul, yet of ſo meek and humble a diſpoſition, that never any woman of her quality was greater in the world's opinion, and leſs in her own: The rich at her table daily taſted her hoſpitality, the poor at her gate her charity; her devotion moſt exemplary, if not inimitable; witneſs (beſides ſeveral other occaſional Meditations and Prayers, full of the holy tranſports and raptures of a ſanctified ſoul) her divine Meditations upon every particular Chapter in the Bible, written with her own hand, and

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never (till ſince her death) ſeen by any eye [c] but her own, and her then dear, but now ſorrowful huſband, to the admiration both of her eminent piety in compoſing, and of her modeſty in concealing. Then ſhe was a moſt affectionate and obſerving wife to her huſband, a moſt tender and indulgent mother to her children, a moſt kind and bountiful miſtreſs to her family. In a word, ſhe was ſo ſuperlatively good, that language is too narrow to expreſs her deſerved character; her death was as religious, as her life was virtuous. On the 14th day of June, in the year of our Lord 1663, of her own age thirty ſeven, ſhe exchanged her earthly coronet for an heavenly crown. *Prov.* xxxi. 28, 29. *Her Children riſe up, and call her bleſſed; her Huſband alſo, and he praiſeth her. Many daughters have done virtuouſly, but thou excelleſt them all.*"

His grief appears to have been indelible, however it might have admitted temporary conſolation; and he deſired it to be recorded in thoſe ſimple terms which, while they ſhow that "*the loſs of her could never from his heart*," prove alſo the impreſſive eloquence of unaffected ſorrow. See the inſcription on his own monument, p. 204.

On [d] the 13th of February 1666, he was ſworn of the Privy Council: and though he did not comply with all the meaſures of thoſe times, yet he continued a Privy Counſeller during the remainder of King Charles the ſecond's reign, as appears by his being again ſworn in 1679, when the old Council was diſſolved, and a new one conſtituted. His many diſſents may be ſeen in the *Collection of Proteſts* from 1641 to 1737. In this as well as in the ſucceeding reign, he was alſo Lord Lieutenant and Cuſtos Rotulorum of the Counties of Bucks, Lancaſhire, Northamptonſhire, and Herts. In [e] 1667, he was appointed to examine into the application of the ſeveral Sums of Money granted to his Majeſty for maintaining the War againſt the Dutch. In [f] 1668 he was appointed one of the Commiſſioners of Trade and Planta-

[c] Theſe Meditations are now in the poſſeſſion of the Marquis of Stafford. They form a large folio volume, and are beautifully as well as curiouſly bound, with the unuſual appendage of a lock and key. There is alſo a ſmaller volume of this Lady's Meditations in Lord Stafford's Library, exhibiting the ſame proof of modeſt concealment.

[d] Collins ut ſupr.

[e] Ibid. and Kennet's Hiſt. of Eng. Fol. vol. iii. p. 286.

[f] Beatſon's Regiſter, Part iii. p. 55. ed. 1786.

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tions. In [g] 1672 he was elected High Steward of Wycombe, in the County of Bucks.

In [h] 1675 he took an active part againſt a Bill, entitled "An Act to prevent the dangers which may ariſe from perſons diſaffected to Government;" an Act, which occaſioned ſo much oppoſition, that it was carried only by a majority of two voices in the Houſe of Peers. Rapin ſays that the Proteſting Lords were looked upon as of the country party. In the [i] ſame year, on the rejection of a motion made in the Houſe of Peers for an Addreſs to the King to diſſolve the Parliament, he, with twenty-one other Lords, who were all that were in the Houſe early enough to proteſt, before the Parliament was prorogued, entered his diſſent to the vote that paſſed. There is a printed copy of the Duke of Buckingham's ſpeech on this occaſion, Nov. 22, 1675, among the late Duke of Bridgewater's books; at the end of which is written by Lord Bridgewater, and dated 7^brls. 20mo. 1682, as follows: "I never did any publick action, which I have ſo much repented, as ye entering this proteſtation, into wch my diſtaſt to ye very ſtrange demeaſnour of ye Houſe of Commons towards ye Houſe of Lords did draw me, &, for ye being ſo wrought on by my paſſion againſt ſuch ſtrange deportment, I am moſt heartily ſorry, being very ſenſible that thoſe which have ſince beene of ye Houſe of Commons, have carryed on more violent wayes againſt ye Lords; which, I feare, have beene, ſince, proſecuted by ſome, who, it is not unlikely, may have had further deſignes againſt the monarchicall government of this kingdome, and ye reſt of his Maties. dominions."

Sir Henry Chauncy, who was well acquainted with this Earl, relates the following particulars of him in his Hiſtory of Hertfordſhire: "He was a perſon of middling ſtature, ſomewhat corpulent, with black hair, a round viſage, a modeſt and grave aſpect, a ſweet and pleaſant countenance, and a comely preſence. He was a learned man, delighted much in his library, and allowed free acceſs to all, who had any concerns with him. His piety, devotion in all acts of religion, and firmneſs to the eſtabliſhed

[g] Langley's Hiſt. and Antiq. of the Hundred of Deſborough, Co. of Bucks, 4to. 1797. p. 77.

[h] Parl. Debates, vol. i. p. 84.—See alſo Hume Hiſt. of Eng.

[i] Parl. Debates, vol. i. p. 168.

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Church of England, were very exemplary; and he had all other accompliſhments of virtue and goodneſs. He was very temperate in eating and drinking; but remarkable for hoſpitality to his neighbours, charity to the poor, and liberality to ſtrangers. He was complaiſant in company, ſpoke ſparingly, but always very pertinently; was true to his word, faithful to his friend, loyal to his Prince, wary in Council, ſtrict in his juſtice, and punctual in all his actions." This amiable and tender-hearted Nobleman particularly encouraged learning. From ſeveral works, to which he was a liberal patron, I muſt not omit to ſelect that valuable treaſury of ſacred criticiſm, Pole's *Synopſis Criticorum* &c.

He died in 1686, and was buried at Little-Gaddeſden, where there is a Monument to his Memory with an inſcription, recording that he "*deſired* no other memorial of him, *but only this.*

"That having (in the 19th year of his age) married the Lady Elizabeth Cavendiſh, daughter to the then Earl, ſince Marquis, and after that Duke of Newcaſtle, he did enjoy (almoſt 22 years) all the happineſs that a man could receive in the ſweet ſociety of the beſt of wives, till it pleaſed God, in the 41ſt year of his age, to change his great felicity into as great miſery, by depriving him of his truly loving and intirely beloved wife, who was all his worldly bliſs: After which time humbly ſubmitting to, and waiting on, the will and pleaſure of the Almighty, he did forrowfully wear out 23 years 4 Months and 12 Days, and then on the 26th day of October, in the year of our Lord 1686, and in the 64th year of his own age, yielded up his Soul into the merciful hand of God who gave it. *Job* xiii. 15. *Though he ſlay me, yet will I truſt in him.*"

The Hon. Thomas Egerton, who peformed the part of the *Second Brother* in *Comus*, was the fourth Son, and died unmarried at the age of twenty-three. His portrait, which, together with that of the Lady Alice, was by the great kindneſs of the Duke of Bridgewater, lately in my poſſeſſion, ſeems to have been painted before he was twenty. He has a very engaging countenance, full of remarkable expreſſion. His elder brother, Lord Brackley, of whom the picture is now at Cleveland Houſe, (together with the portraits of Lady Alice and Mr. Thomas Egerton, which were brought by me from Aſhridge,) appears alſo to have poſſeſſed the comelineſs which Chauncy ſo minutely has deſcribed; with the gift of which I was alſo honoured by the Duke; after

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whoſe death in 1803, I requeſted the Marquis of Stafford, to whom his Grace's Pictures and Library were bequeathed, that he would condeſcend to accept theſe curious portraits as a mark of my grateful reſpect. At the ſame time another original portrait of the Lady Alice was preſented to me by the Marquis. There is no flattery in the poet's alluſion to their figure and deportment, *Comus*, v. 236, and v. 298. Neither is the beauty of the Lady in *Comus* over-rated; for perhaps a more pleaſing face has rarely exerciſed the painter's ſkill.

The Lady Alice Egerton, who acted the *Lady* in *Comus*, was the eleventh daughter, and at that time not more than thirteen years old. Lord Brackley was only twelve.

About 1653 ſhe became third Counteſs of Richard, Earl of Carbery in Ireland, and Baron Vaughan in England, who lived at Golden Grove in Caermarthenſhire; a nobleman, who has endeared his name to all the wiſe and good, by his patronage of Jeremy Taylor, and of the poet Butler. The celebrated Mrs. Phillips (or, as ſhe was called, *the matchleſs Orinda*) addreſſed a Poem to Lady Alice, on her coming into Wales. In H. Lawes's "Select Ayres and Dialogues for the Theorbo" &c. publiſhed 1669, there is a Song addreſſed to her from her huſband, the two laſt ſtanzas of which Mr. Warton cites as excellent in the affected and witty ſtyle of the times.

"When firſt I view'd thee, I did ſpy
"Thy ſoul ſtand beckoning in thine eye;
"My heart knew what it meant,
"And at its firſt kiſs went;
"Two balls of wax ſo run,
"When melted into one;
"Mix'd now with thine my heart now lies,
"As much love's riddle as thy prize.
"For ſince I can't pretend to have
"That heart which I ſo freely gave,
"Yet now 'tis mine the more,
"Becauſe 'tis thine, than 'twas before,
"*Death* will unriddle this;
"For, when thou'rt call'd to bliſs,
"He needs not throw at me his dart,
"'Cauſe piercing Thine he kills My heart."

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She died without iſſue. Among the Bridgewater manuſcripts is a ſhort poem, entitled "A Hymeneall Song, or a Celebration of the Nuptials of the Right Honble. John Lord Brackley and his vertuous Lady, after the byrth of their firſt ſone. Perſormde by the Lady Alice Egerton, his Lordſhip's ſiſter, and Henry Lawes, an humble ſervant to that Honble. Family." TODD.

Henry Lawes.

HENRY LAWES, who compoſed the muſick for *Comus*, and performed the combined characters of the *Spirit* and the ſhepherd *Thyrſis* in this drama, was the ſon of Thomas Lawes, a vicar-choral of Saliſbury cathedral. He was perhaps at firſt a choir-boy of that church. With his brother William, he was educated in muſick under Giovanni Coperario[k], (ſuppoſed by Fenton in his Notes on Waller to be an Italian, but really an Engliſhman under the plain name of John Cooper) at the expence of Edward earl of Hertford. In January, 1625, he was appointed Piſtoler, or Epiſtoler[l], of the royal chapel; in November following he became one of the Gentlemen of the choir of that chapel; and ſoon afterwards, clerk of the cheque, and one of the court-muſicians to king Charles the firſt.

In Robert Herrick's *Heſperides*, or Poems, are three or four Chriſtmas Odes, ſung before the king at Whitehall, compoſed by Lawes, edit. Lond. 1648. 4to. p. [ad. calc.] 31. ſeq. And in the ſame collection, there is an Epigram *To* Mr. HENRY LAWES, *the excellent Compoſer of his Lyricks*, by which it appears that he was celebrated no leſs as a vocal than an inſtrumental performer, ibid. p. 326.

"Touch but the lire, my *Harrie*, and I heare
"From thee ſome raptures of the rare *Gotiere;*

k *Coperario,*] Dr. Boyce, in his account of *Lawes* and his brother, *Cath. Muſic.* vol. ii, and Mr. Granger in his *Biog. Hiſt.* vol. ii, call Coperario an Italian. Cooper having travelled into Italy, italianized his name. TODD.

l *Epiſtoler,*] This Officer, before the Reformation, was a Deacon; and it was his buſineſs to read the Epiſtle at the altar." T. WARTON.

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" There, if thy voice commingle with the ſtring,
" I heare in thee the rare *Laniere* to ſing,
" Or curious *Wilſon*, &c."

Lawes, in the Attendant Spirit, ſung the laſt Air in *Comus*, or all the lyrical part to the end, from v. 958. He appears to have been well acquainted with the beſt poets, and the moſt reſpectable and popular of the nobility, of his times. To ſay nothing here of Milton, he ſet to muſick all the Lyricks in Waller's *Poems*, firſt publiſhed in 1645, among which is an *Ode* addreſſed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was ſet by Lawes in 1635. He compoſed the *Songs*, and a Maſque, in the *Poems* of Thomas Carew. See third edit. 1651, p. ult. The Maſque was exhibited 1633. In the title page to *Comedies, Tragi-comedies*, and other *Poems*, by William Cartwright, publiſhed in 1651, but written much earlier, it is ſaid, that the " Ayres and Songs were ſet by Mr. Henry Lawes," and Lawes himſelf has a commendatory poem prefixed, inſcribed, " To the memory of my moſt deſerving and peculiar friend, Mr. William Cartwright." See Note on *Com.* v. 86. The muſick to Lovelace's *Amarantha*, a Paſtoral, is by Lawes. Wood, *Ath. Oxon.* ii. 229. He publiſhed " *Ayres* and *Dialogues* for one, two, and three voyces, &c. Lond. 1653." fol. They are dedicated to Lady Vaughan and Carbery, who had acted the *Lady* in *Comus*, and to her ſiſter Mary, Lady Herbert of Cherbury. Both had been his ſcholars in muſick. " To the Right Honorable the two moſt excellent *Siſters, Alice*, Counteſſe of Carbery, and *Mary*, Lady Herbert of Cherbury and Caſtle-iſland, daughters to the Right Honorable John, Earl of Bridgewater, Lord Preſident of Wales, &c.—No ſooner I thought of making theſe publick, than of inſcribing them to your Ladiſhips, moſt of them being compoſed, when I was employed by your ever honoured parents to attend your Ladiſhipps' education in muſick: who (as in other accompliſhments fit for perſons of your Quality) excelled moſt ladies, eſpecially in Vocall Muſick, wherein you were ſo abſolute, that you gave life and honour to all I ſet and taught you; and that with more Vnderſtanding, than a new Generation [of[m] compoſers] pretending to Skil, (I dare ſay) are capable of."

[m] I differ from Mr. Warton; as I ſuppoſe the alluſion is not to the *compoſers* but (as is noticed in the Topographer vol. ii. p. 151.) to the *fanaticks* of thoſe

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See *Com.* v. 86, and the Note. The words of the numerous ſongs in this work, are by ſome of the moſt eminent poets of the time. A few young noblemen are alſo contributors. The compoſers are not [n] only Henry and William Lawes, but Wilſon, Colman, Webb, Lanier, &c. One of the pieces by H. Lawes, is a poem by John Birkenhead, called an "Anniverſary on the Nuptials of John, Earl of Bridgewater, July 22, 1642." See Wood, *Ath. Oxon.* ii. 640. This was the young Lord Brackley, who played the *Firſt Brother* in *Comus*, and who married Elizabeth, daughter of William, Duke of Newcaſtle. Another is the *Complaint of Ariadne*, written by Cartwright, and printed in his *Poems*, p. 238. See Milton's *Sonn.* xiii. 11. For a compoſition to one of the airs of this piece, which gained exceſſive and unuſual applauſe, Lawes is ſaid to be the firſt who introduced the Italian ſtyle of muſick into England. In the Preface he ſays, he had formerly compoſed airs to Italian and Spaniſh words: and, allowing the Italians to be the chief maſters of the muſical art, concludes that England has produced as able muſicians as any country of Europe, and cenſures the the prevailing fondneſs for Italian words [o]. To this Preface, among others, are prefixed

times, who conſidered Muſick as an unchriſtian recreation. See alſo the Dedication of his Third Book of Ayres 1658 to Lord Colrane, in which he ſays—"I wiſh thoſe who ſo warmly *pretend the Common Benefit*, would not take upon them to mend the world, till they have ſome call to it. This *my Profeſſion* (as well as others) may fairly complain of; for none *judge ſo ſowerly* on us and our labours, as they who were never born to be Muſicians." TODD.

[n] I preſume Mr. Warton means "Select Ayres, and Dialogues by Dr. *Wilſon*, Dr. *Colman*, Mr. *Henry Lawes*, and others: Printed 165[illegible]:" a year before Lawes's *firſt Book of Ayres* (which neither in the title, nor in the preface mentions theſe co-adjutors) was publiſhed. This *firſt book* was printed in 1653, the *ſecond* in 1655, the third in 1658. To the *ſecond* are prefixed two Copies of Verſes by "*John Wilſon Doctor in Muſick*," and "*Charles Colman Doctor in Muſick*," addreſſed to Lawes on *his Ayres*." TODD.

[o] I will add, to Mr. Warton's remark, Lawes's own words: "To make them ſenſible of this ridiculous humour, I took a *Table* or *Index* of old *Italian* Songs, and this *Index* (which read together made a ſtrange medley of Nonſence) I ſet to a varyed Ayre, and gave out that it came from *Italy*, whereby it hath paſſed for a rare *Italian Song*. This very Song I have now here printed." Preface to his *Firſt Book of Ayres*. Again, "But (to meet with this humour of *luſting after Novelties*) a friend of mine told ſome of that company" [who had concluded, that the ſongs to which Lawes had ſet *Italian* words, were of *Italian birth*], "That *a rare new Book was come from* Italy, *which taught the*

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Waller's verſes abovementioned; and two copies by Edward and John Phillips, Milton's nephews. There are alſo "Select *Ayres* and *Dialogues* to ſing to the Theorbo-lute, or Baſs-viol, compoſed by Mr. Henry Lawes, late ſervant to his Majeſty in his publick and private Muſicke, and other excellent maſters. The ſecond Book. Lond. Printed by W. Goodbid for John Playford, and to be ſold at his ſhop in the Temple near the Church-dore, 1669." Here is the *Song*, called *The Earl to the Counteſs of Carbery*. Beſides his Pſalms, printed for Moſely, 1648, in conjunction with his brother William, and to which Milton's thirteenth *Sonnet* is prefixed, *To Mr.* H. Lawes *on the publiſhing his Airs*, dated in the Trinity manuſcript, Febr. 9, 1645, Lawes compoſed tunes to Sandys's admirable *Paraphraſe* of the Pſalms, firſt publiſhed in 1638. I know not, if any of theſe Pſalm-tunes were ever popular: but Lawes's ſeventy-ſecond Pſalm was once the tune of the chimes of St. Lawrence Jewry. Wood ſays, that he had ſeen a Poem written by Sir Walter Raleigh, "which had a muſical compoſition of two parts ſet to it by the incomparable artiſt Henry Lawes," *Athen. Oxon.* ii. p. 441. num. 510. See alſo vol. i. F. p. 194. More of Lawes's works, are in the Treaſury of Muſick, 1669. In the Muſical Companion, 1662. In Tudway's Collection of Britiſh Muſick. And in other old and obſolete muſick miſcellanies.

Cromwell's uſurpation put an end to Maſks and Muſick: and Lawes, being diſpoſſeſſed of all his appointments, by men who deſpiſed and diſcouraged the elegancies and ornaments of life, chiefly employed that gloomy period in teaching a few young ladies to ſing and play on the lute. Yet he was ſtill greatly reſpected: for before the troubles began, his irreproachable life, ingenuous deportment, engaging manners, and liberal connections, had not only eſtabliſhed his character, but raiſed even the credit of his profeſſion. Wood ſays, that his moſt beneficent friends, during his ſufferings for the royal cauſe, in the rebellion and afterwards, were the ladies *Alice* and *Mary*, the Earl of Bridge-

reaſon why an Eighth *was the ſweeteſt of all Chords in Muſick; becauſe,* (ſaid he) Jubal *who was the Founder of Muſick was the Eighth man from* Adam; and this went down as currant as my Songs came from *Italy*." Pref. to his *Second Book of Ayres*. He has alſo ſet to Muſick the firſt Ode of Anacreon, both in *Greek* and Roman characters, and another Ode in Roman characters only, by way of keeping up *the humour for novelties*. TODD.

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water's daughters, before mentioned. MSS. Muſ. *Aſhmol.* D. 17, p. 115. 4to. But in the year 1660, he was reſtored to his places and practice; and had the happineſs to compoſe the coronation anthem for the exiled monarch. He died in 1662, and was buried in Weſtminſter-abbey. Of all the teſtimonies paid to his merit by his contemporaries, Milton's commendation, in the thirteenth *Sonnet* and in ſome of the ſpeeches in *Comus*, muſt be eſteemed the moſt honourable. And Milton's praiſe is likely to be founded on truth. Milton was no ſpecious or occaſional flatterer; and, at the ſame time, was a ſkilful performer on the organ, and a judge of muſick. And it appears probable, that, even throughout the rebellion, he had continued his friendſhip for Lawes; for, long after the King was reſtored, he added the *Sonnet to Lawes* in the new edition of his Poems, printed under his own direction, in 1673. Nor has our author only complimented Lawes's excellencies in muſick. For in *Comus*, having ſaid that Thyrſis with his *ſoft pipe*, and *ſmooth-dittied ſong*, could *ſtill* the *roaring winds*, and huſh the *waving woods*, he adds, v. 88. "nor of leſs *faith*." And he joins his *worth* with his *ſkill*, Sonn. xiii. v. 5.

In 1784, in the houſe of Mr. Elderton, an attorney at Saliſbury, I ſaw an original portrait of Henry Lawes on board, marked with his name, and, "ætat. ſuæ 26, 1626." This is now in the biſhop's palace at Saliſbury. It is not ill painted; the face and ruff in tolerable preſervation; the drapery, a cloak, much injured. Another in the Muſick-School at Oxford; undoubtedly placed there before the rebellion, and not long after the inſtitution of that ſchool, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel. And among the mutilated records of the ſame School, is the following entry; "Mr. Henry Lawes gentleman of his Majeſty's Chapell royall, and of his private muſick, gave to this School a rare Theorbo for ſinging to, valued at ..... with the Earl of Bridgewater's creſt in braſſe juſt under the finger-board, with its caſe: as alſo a ſett of ....." The Earl of Bridgewater is the ſecond Earl *John*, who acted the part of the *Firſt Brother* in *Comus*, being then Lord Brackley.

Henry's brother *William*, a compoſer of conſiderable eminence, was killed in 1645, at the ſiege of Cheſter: and, it is ſaid, that the King wore a private mourning for his death. Herrick has commemorated his untimely fate, which ſuddenly ſilenced *every viol, lute*, and *voyce*, in a little poem *Upon Mr. William Lawes*

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the rare Muſician, Heſperid. ut ſupr. p. 341. Of William's ſeparate works, there are two bulky manuſcript volumes in ſcore, for various inſtruments, in the Muſick-School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compoſitions for Maſks exhibited before the king at Whitehall, and at the Inns of court. Moſt of the early muſical treaſures of that School, were deſtroyed or diſperſed in the reign of fanaticiſm; nor was the eſtabliſhment, which flouriſhes with great improvements under the care and abilities of the [p] preſent worthy Profeſſor, effectually reſtored till the year 1665 [q].

I have purpoſely reſerved what I had to ſay particularly about Lawes's *Comus*, with a few remarks on the characteriſtick ſtyle of his muſick, to the end of this Note. Peck aſſerts, that Milton wrote *Comus* at the requeſt of Lawes, who promiſed to ſet it to muſick. Moſt probably, this Maſk, while in projection, was the occaſion of their acquaintance, and firſt brought them together.

[p] This was both Mr. Warton's and my friend, Dr. Philip Hayes, who died ſuddenly in 1797. The taſte and abilities of the worthy Profeſſor will be remembered, as long as ſenſibility ſhall be affected by ſtrains of tenderneſs and ſweetneſs. Of his generous temper, as well as of his attention to his office, the preſent Muſick-School, modernized by his means, and ornamented by his donations, is an eminent teſtimony. TODD.

[q] I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Muſick Lecture uſually read in the *Veſperiis Comitiorum*, [in this School] is found by experience to be altogether *uſeleſſe*, noe way tending to the *honour* of the univerſity, or the *furtherance of* any *literature*, but hath been an occaſion of great *diſhonour to God*, *ſcandall* to the place, and of many *evills*: It is ordered by the delegates that it be utterly taken away." MS. *Acta* Delegator. Univ. Oxon. ab ann. 1655. ſub. ann. 1656. Yet ſoon afterwards the following order occurs under the ſame year. "Concerning the Muſick Lecture, it was approved by the Delegates, that Inſtruments bee provided according to the will of the founder: and Mr. Proctor bee deſired to goe to the Preſident and Fellows of St. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657, that the muſick books of the School, which had been removed by one Jackſon, a muſician and royaliſt, ſhould be reſtored, and the ſtipend duly paid to the profeſſor Dr. Wilſon. This inſtitution, however, languiſhed in neglect and contempt till the Reſtoration; and for this ſlight ſupport, I ſuſpect, was ſolely indebted to the interpoſition of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult ſciences, and a lover of muſick on philoſophical principles. T. WARTON.

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Lawes was now a domeſtick, for a time at leaſt, in Lord Bridgewater's family; for it is ſaid of *Thyrſis* in *Comus*, v. 85.

" That to the *ſervice* of this houſe belongs, &c."

And, as we have ſeen, he taught the Earl's daughters to ſing, to one of whom, the Lady *Alice*, the *Song to Echo* was allotted. And Milton was a neighbour of the family. It is well known, that Lawes's Muſick to *Comus* was never printed. But by a manuſcript in his own hand-writing it appears, that the three Songs, *Sweet Echo*, *Sabrina Fair*, and *Back Shepherds Back*, with the lyrical Epilogue, " *To the Ocean now I fly*," were the whole of the original muſical compoſitions for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Profeſſor of Muſick at Oxford, for ſome of this intelligence. Sir John Hawkins has printed Lawes's ſong of *Sweet Echo* with the words, *Hiſt. Muſ.* vol. iv. p. 53. So has Dr. Burney. One is ſurpriſed that more muſick was not introduced in this performance, eſpecially as Lawes might have given further proofs of the vocal ſkill and proficiency of his fair ſcholar. As there is leſs muſick, ſo there is leſs machinery, in *Comus*, than in any other maſk. The intrinſick graces of its exquiſite poetry diſdained aſſiſtance.

For a compoſition to one of the airs of Cartwright's *Ariadne*, mentioned above, Lawes, as I have before incidentally remarked, is ſaid to have introduced the Italian ſtyle of muſick into England: and Fenton, in his Notes on Waller, affirms, that he imparted a *ſofter mixture of Italian airs* than was yet known. This perhaps is not ſtrictly or technically true. Without a rigorous adherence to counterpoint, but with more taſte and feeling than the pedantry of theoretick harmony could confer, he communicated to verſe an original and expreſſive melody. He exceeded his predeceſſours and contemporaries, in a pathos and ſentiment, a ſimplicity and propriety, an articulation and intelligibility, which ſo natutally adapt themſelves to the words of the poet. Hence, ſays our author, *Sonn.* xiii. 7.

" To after age thou ſhall be writ the man
" That with *ſmooth air* could *humour* beſt our tongue."

Which lines ſtand thus in the manuſcript:

" To after age thou ſhalt be writ the man
" That didſt *reform thy art*."

And, in *Comus*, Milton praiſes his "*ſoft* pipe, and *ſmooth-dittied*

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ſong," v. 86. One of his excellencies was an exact accommodation of the accents of the muſick to the quantities of the verſe. As in the *Sonnet* juſt quoted, v. 1. ſeq.

" Harry, whoſe *tuneful* and *well meaſur'd* ſong
" Firſt taught our Engliſh muſick how to *ſpan*
" Words with juſt *note* and *accent*, not to ſcan
" With Midas-ears, committing ſhort and long."

Waller joins with Milton in ſaying, that other compoſers admit the poet's ſenſe but *faintly* and *dimly*, like the rays through a church window of painted glaſs: while his favourite Lawes

——" could truly boaſt,
" That not a *ſyllable is loſt*."

And this is what Milton means, where he ſays in the *Sonnet* ſo often cited. " Thou honour'ſt *verſe*." v. 9. In vocal execution, he made his own ſubſervient to the poet's art. In his tunes to Sandys's Pſalms, his obſervance of the rythmus and ſyllabick accent, an eſſential requiſite of vocal compoſition, is very ſtriking and perceptible; and his ſtrains are joyous, plaintive, or ſupplicatory, according to the ſentiment of the ſtanza. Theſe Pſalms are for one finger. The ſolo was now coming into vogue; and Lawes's talent principally conſiſted in ſongs for a ſingle voice; and here his excellencies which I have mentioned might be applied with the beſt effect. The *Song to Echo* in *Comus* was for a ſingle voice, where the compoſer was not only intereſted in exerting all his ſkill, but had at the ſame time the means of ſhowing it to advantage; for he was the preceptor of the lady who ſung it, and conſequently muſt be well acquainted with her peculiar powers and characteriſtical genius. The poet ſays, that this ſong " roſe like a ſteam of rich-diſtilled perfumes, and ſtole upon the air, &c." v. 555. Here ſeems to be an alluſion to Lawes's *new* manner; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this ſong wants embelliſhments, and has too much ſimplicity, for modern criticks, and a modern audience. But it is the opinion of one whom I ſhould be proud to name, and to which I agree, that were Mrs. Siddons to act the Lady in *Comus*, and ſing this very ſimple air, when every word would be heard with a proper accent and pathetick intonation, the effect would be truly theatrical. Another excellent judge, of conſummate taſte and knowledge in his ſcience, is unwilling to allow that Lawes had much addreſs in adapting the

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accents of the muſick and the quantities of the verſe. He obſerves, that in this *Song to Echo* a favourable opportunity was ſuggeſted to the muſician for inſtrumental iterations, of which he made no uſe: and that, as the words have no accompaniment but a dry baſs, the notes were but ill calculated to *awaken* Echo however *courteous*, and to invite her to *give an anſwer*, Burney's *Hiſt. Muſ.* vol. iii. ch. vii. pp. 382, 383, 384, 393. It is certain, that the words and ſubject of this exquiſite ſong, afford many tempting capabilities for the tricks of a modern compoſer.

Mr. Maſon has paid no inconſiderable teſtimony to Lawes's muſick, in encouraging and patroniſing a republication of his Pſalm-tunes to Sandy's *Paraphraſe*, with Variations, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Maſon, I have adopted, and added to what I had hazarded on the ſubject in my laſt edition, many of theſe criticiſms on Lawes's muſical ſtyle. Lawes has alſo received another tribute of regard from Mr. Maſon: in Lawes's *Song to Echo*, he has very ſkilfully altered or improved the baſs, and moderniſed the melody. T. WARTON.

OF the *Muſick* for *Comus*, the Song, *Sweet Echo*, is the only part with which the Publick have been preſented. I have been informed, that this Song was taken from Henry Lawes's manuſcript Book of Songs, which was one of the muſical rarities belonging to the late Reverend and learned William Goſtling, Minor Canon of Canterbury; in the Catalogue of whoſe Collection, which (after the death of its worthy poſſeſſor) was ſold by Auction in London on the 26th and 27th of May 1777, No. 59, of the Firſt Day's Sale, exhibits the following information:—"Lawes's Henry, Ayres and Dialogues, *with his Head*, 1653—Lawes's Henry, 274 Songs, MS. and William Lawes's Collection of Songs, MS. N. B. *Theſe Songs of* Henry *and* William Lawes *are ſeverally in their own hand-writing: In the former are the Songs in the Maſque of* Comus, *as ſet by the Author, at the requeſt of* Milton, *for the original Performance thereof at* Ludlow *Caſtle.*" The note ſubjoined, with many others alſo in the Catalogue, is ſaid to be taken from Sir John Hawkins's Hiſtory of Muſick. The lot was ſold for forty-five ſhillings, and, as I have been informed, to Sir John Hawkins.

From this manuſcript Mr. Warton's account of the muſick for Comus may probably have been derived. See before, p. 212. See

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alſo Sir John Hawkins's *Hiſt. of Muſ.* vol. iv. p. 52, where it is ſaid, that the *two* Songs, "*Sweet Echo,*" and "*Sabrina fair,*" with *three other* paſſages ſelected for the purpoſe, "*Back Shepherds back,*" "*To the Ocean now I fly,*" and "*Now my taſk is ſmoothly done,*" were the whole of the original muſick for Comus: to which account Dr. Burney adds, that, beſides the muſick for the *Meaſure*, between verſes 144 and 145, and the *Soft Muſick* preſcribed before verſe 659, we are told after verſe 889, that "Sabrina riſes, attended by Water-Nymphs, and SINGS *By the ruſhy-fringed bank*, &c." And before verſe 966 it is ſaid "This *ſecond Song* preſents them to their father and mother." So that though no more of the Original Muſick is to be found, than that *ſaid* to ſubſiſt in the compoſer's own hand-writing, yet more ſeems to have been produced, even by Milton's own direction. *Hiſt. of Muſick*, vol. iii. p. 382.

Mr. Warton has not noticed that diviſion of the lyrical Epilogue into *two* compoſitions, which both the hiſtorians of Muſick have repreſented. Theſe compoſitions were originally unconnected; for the drama appears to have opened with the former, beginning "*From the Heavens*" inſtead *of* "*To the Ocean,*" as it cloſed with the latter, "*Now my taſk is ſmoothly done.*" Having been informed by the Honble. and Rev^d^. Mr. Egerton, that Dr. Philip Hayes was in poſſeſſion of the Muſick of *Comus* in Lawes's own hand-writing, I wrote to the Doctor, and was favoured with an anſwer, dated Feb. 8, 1797, from which I have extracted the following account, relating to this original[r] manuſcript:

"Henry Lawes has written before the Songs in Comus, *The 5 Songes followinge were ſett for a Maſke* preſented at Ludlow Caſtle, before the Earle of Bridgewater, Lord Preſident of the Marches. October 1634.

"1*ſt Songe.*	*From the Heavens now I fly* [which ends] *Where many a Cherub ſofte repoſes.*
"2*d.*	*Sweet Echo.*
"3*d.*	*Sabryna fayre.*
"4*th.*	*Back Shepperds Back.*
"2*d part.*	*Noble Lord and Lady bright.*
"5*th.*	*Now my taſke is ſmoothly done, I can flye, or I can run.*

[r] It is now in the poſſeſſion of Mr. Smith, wine-merchant in St. Paul's Church-yard.

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" No ſuch Song appears, as *To the Ocean now I fly.* I fear none of the intermediate *inſtrumental ſtrains* are recoverable. I have none of them in the manuſcript before me."—This is a remarkable difference from the preceding accounts of the Muſick; but, remarkable as it is, it perfectly agrees with the Aſhridge manuſcript of the Maſk, which I printed in 1798, and of which the variations will be found in this volume.

The Songs for *Comus* might not have been copied into Lawes's miſcellaneous collection, till they had been adapted to the alterations made by the poet. The firſt Song, " *From the Heavens,*" was then transferred to the Epilogue; but the laſt, " *Now my taſk,* &c." appears to have remained unaltered, although the poet's emendation is, " *But* now my taſk is ſmoothly done."

To Dr. Philip Hayes's curious intelligence his obſervations as well on *the muſick for Comus,* as on *the general merit of Lawes,* would have been added, if his death had not prevented the fulfilment of the promiſe, which he had made to the editor.—His obſervations might probably have diſcuſſed the contradictory aſſertions of Mr. Warton and Dr. Burney. For the attainments which are ſo elegantly aſcribed to Lawes by the former, are ſtrongly denied by the latter. " Moſt of the productions of this celebrated muſician are languid and inſipid, and equally devoid of learning and genius," *Hiſt. of Muſick,* vol. iii. p. 379. Yet, in a preceding page, the learned hiſtorian acknowledges, that " *bad* as the Muſick of Lawes appears to us, it ſeems to have been *ſincerely admired* by his contemporaries in general." Lawes was commended, indeed, both by poets and muſicians. Granger ſignificantly calls him the *Purcell* of his time, *Biog. Hiſt.* 3d edit. vol. iii. p. 365.

To thoſe eminent poets, ſome of whoſe productions, it has been mentioned, he ſet to muſick, may be added Ben Jonſon, Randolph, and Sir William Davenant. Among the noblemen and gentlemen, whoſe poetical talents had been exerted alſo for his uſe, were the Earl of Winchelſea, the Earl of Pembroke, the Earl of Briſtol, Lord Broghill, Sir Edw. Dering, Sir Chris. Nevill, Sir John Mennes, Sir Patrick Abercromby, Sir Charles Lucas, Francis Finch, Eſq. Mr. H. Noel, ſon of Lord Viſc. Cambden, Mr. T. Cary, ſon of the Earl of Monmouth, Mr. C. Raleigh, ſon of Sir Walter Raleigh, Mr. H. Harrington, ſon of Sir Henry Harrington, Mr. Hen. Bathurſt, Mr. Tho. Stanley,

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Mr. Aurelian Townſhend, Mr. M. Clifford, and Mr. H. Reynolds. Many of the Songs, written for Lawes, never appeared indeed but with the Muſick; yet they deſerve to be better known.

Sir John Hawkins has obſerved, that the uſe of bars in Muſick "is not to be traced higher than 1574, and it was not till ſome time after, that the uſe of them became general. Barnard's Cathedral Muſick, printed in 1641, is without bars, but they are found throughout in the Ayres and Dialogues of Henry Lawes, publiſhed in 1653. From whence it may be conjectured, that *we owe to Lawes this improvement*," Hiſt. of Muſick, vol. iii. p. 518. Mr. Maſon, in his admirable *Eſſay on Cathedral Muſick*, firſt prefixed to a "Collection of the Words of Anthems" publiſhed in 1782, and reprinted with ſome additions in his "Eſſays hiſtorical and critical on Engliſh Church Muſick" publiſhed in 1795, gives this valuable comment on the preceding paſſage; "This Henry Lawes was the friend of Milton, &c. He found, I imagine, the uſe of bars more neceſſary to mark the time of his Ayres, than to ſpan the juſt accent and quantity of his words. By the well-known *Sonnet*, which this Poet addreſſed to him, we are to conclude, that he thought him the firſt Engliſh Compoſer, who attended to this point; for he there ſays that his

——— "tuneful and well-meaſur'd ſong
"*Firſt* taught our Engliſh muſick how to ſpan &c."

And if Milton, who was certainly a competent judge, is allowed to have ſpoken truth on this occaſion, it is left with the lovers of very ancient Muſick to ſet their own value on that of the 16th and part of the 17th Century."—Lawes's *Choice Pſalms*, printed in 1648, are alſo without bars.

The republication of Lawes's Pſalm-tunes to Sandys's *Paraphraſe* was promoted by Mr. Maſon, as a proper tribute to that muſical merit, which he was too well qualified to over-rate. Of Lawes's Pſalms it has been ſaid, however, that "they never were adopted by any vociferous fraternity, or admitted into the pale of a ſingle country church, that I have been able to diſcover, ſince they were firſt printed. The 72d Pſalm ſet by H. Lawes has, indeed, long had the honour of being jingled by the chimes of St. Lawrence Jewry, ſix times in the four and twenty hours, in a kind of *Laus perpetua*," Dr. Burney, *Hiſt. of Muſick*, vol. iii. p. 388.—Perhaps the honour of being jingled

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on the chimes may seem to vindicate his 72d Psalm, at least, from the supposition of unpopularity in its own days; unless indeed the undiscerning Parishioners of St. Lawrence Jewry gave it more than "*honour due*," and "*admitted*" an unworthy member to the jingling "*crew*" of chimes. It appears, however, that they were "admitted into the pale" of some churches; for, in Bedford's *Great Abuse of Musick*, 1711, p. 223, it is said, "We have our plain Psalm Tunes in one method, *Lawes his Psalms* in another, and our Chanting Tunes in a third."

Henry Lawes composed the Musick also to "Select *Psalmes of a New Translation*, to be sung in VERSE and CHORUS of *five Parts*, with *Symphonies* of *Violins*, *Organ*, and other Instruments, Novemb. 22. 1655." The Translation is printed on a single quarto sheet. The name of the translator is not mentioned. It is probable, that these Select Psalms were privately printed for the Earl of Bridgewater's Chapel. The sheet is inserted in one of Lawes's publications, belonging to the late Duke of Bridgewater's Library. The Psalms translated are the xx$^{th.}$ civ$^{th.}$ cxxxvii$^{th.}$ part of the lxvi$^{th.}$ and part of the cxi$^{th.}$ I will give an extract from the cxxxviith Psalm, which exhibits an easy and pleasing versification.

1.

"Sitting by the streams that glyde
"Down by *Babel's* towring wall,
"With our teares we fill'd the tyde,
"Whilst our mindful thoughts recall
"Thee, O *Sion*, and thy fall!

2.

"Our neglected harps unstrung,
"Not acquainted with the hand
"Of the skilful tuner, hung
"On the willow trees that stand
"Planted in the neighbour land.

3.

"Yet the spightful foe commands
"Songs of mirth, and bids us lay
"To dumb harps our captive hands,

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" And (to ſcoffe our ſorrows) ſay
" Sing us ſome ſweet Hebrew lay.

4.

" But (ſay we) our holy ſtrain
" Is too pure for Heathen land,
" Nor may we our hymns prophane,
" Or tune either voice or hand
" To delight a ſavage band.

5.

" Holy *Salem*, if thy love
" Fall from my forgetfull heart,
" May the ſkill, by which I move
" Strings of muſick tun'd by art,
" From my wither'd hand depart.

6.

" May my ſpeechleſſe tongue give ſound
" To no accent, but remain
" To my priſon roof faſt bound,
" If my ſad ſoul entertain
" Mirth, till thou rejoice again."

The expreſſion, in the fifth ſtanza, " From my *wither'd hand* depart," appears to me remarkably fine. Herrick, in his *Heſperides*, 1648, p. 94, has employed it in the ſame expreſſive manner:

" Griefe, my deare friend, has firſt my harp unſtrung,
" *Wither'd* my *hand*, and palſie-ſtruck my tongue."

Perhaps Lawes himſelf was the author of the preceding tranſlation; for, as Mr. Warton has obſerved, he was no bad poet. I ſubjoin an elegant proof of his poetical talents, taken from his Firſt Book of Ayres:

" *No Conſtancy in Man.*"

" Be gone, be gone thou perjur'd man,
" And never more return,
" For know that thy inconſtancy
" Hath chang'd my love to ſcorn:
" Thou haſt awak'd me, and I can
" See cleerly ther's no Truth in Man.

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2.

" My love to thee was chaſt and pure,
" As is the morning dew,
" And 'twas alone like to endure,
" Hadſt thou not prov'd untrue;
" But I'm awak'd, and now I can
" See clearly ther's no Truth in Man.

3.

" Thou mayſt perhaps prevaile upon
" Some other to beleive thee,
" And ſince thou canſt love more than one,
" Ne'er think that it ſhall grieve me;
" For th' haſt awak'd me, and I can
" See clearly ther's no Truth in Man.

4.

" By thy apoſtaſie I find
" That love is plac'd amiſs,
" And can't continue in the mind
" Where vertue wanting is:
" I'm now reſolv'd, and know there can
" No conſtant Thought remain in Man."

Milton's commendation of *Lawes* has been conſidered by the contemptible chant Burney accompliſhed hiſtorian of Muſick in a light unfavourable both to the poet, and to the muſician. " It would be illiberal," he ſays, to " cheriſh ſuch an idea; but it *does* ſometimes ſeem as if the twin-ſiſters, Poetry and Muſick, were mutually jealous of each other's glory: *the leſs intereſting my ſiſter's offspring may be*, ſays Poetry, *the more admiration will my own obtain.* Upon aſking ſome years ago, why a certain great prince continued to honour with ſuch peculiar marks of favour an old performer on the flute, when he had ſo many muſicians of ſuperior abilities about him? I was anſwered, *becauſe he plays* WORSE *than himſelf.* And who knows whether *Milton* and *Waller* were not ſecretly *influenced by ſome ſuch conſideration*? and were not more pleaſed with Lawes for not pretending to embelliſh or enforce the ſentiments of their ſongs, but ſetting them to ſounds leſs captivating than the ſenſe," Dr. Burney, *Hiſt. Muſick*, vol. iii. p. 394.—But *Milton* was " *no ſpecious or occaſional flatterer*;

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and, at the ſame time, was a ſkilful performer on the organ, and *a judge of muſick*." Perhaps the praiſe and judgement of *Milton* (I ſpeak with ſubmiſſion) may not then be conſidered as the conceſſions of jealous ſuperiority, or as the effuſions of haſty admiration. I muſt not omit to mention, that, at the Concert of Ancient Muſick, the " artful ſtrains" of *Henry Lawes* have lately been revived. TODD.

Origin of Comus.

IN Fletcher's *Faithful Shepherdeſs*, an Arcadian comedy, [a] recently publiſhed, Milton found many touches of paſtoral and ſuperſtitious imagery, congenial with his own conceptions. Many of theſe, yet with the higheſt improvements, he has transferred into *Comus*; together with the general caſt and colouring of the piece. He catched alſo from the lyrick rhymes of Fletcher, that *Dorique delicacy*, with which Sir Henry Wotton was ſo much delighted in the Songs of Milton's drama. Fletcher's comedy was coldly received the firſt night of its performance. But it had ample revenge in this conſpicuous and indiſputable mark of Milton's approbation. It was afterwards repreſented as a Maſk at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who, in the *Paradiſe Loſt*, ſpeaks contemptuouſly of theſe interludes, which had been among the chief diverſions of an elegant and liberal monarch. B. iv. 767.

——" court-amours,
" Mix'd dance, and wanton *maſk*, or midnight ball, &c." [b]

[a] *recently publiſhed,*] The *third edition* of Fletcher's play was publiſhed in 1633. The *firſt quarto* was publiſhed during his life-time; the *ſecond* is dated 1629, four years after his deceaſe. See Colman's *Beaumont and Fletcher*, vol. iii. pp. 113, 145. *The Faithful Shepherdeſs* is commended in Davies's *Scourge of Folly*, 1611. pp. 98, 99. TODD.

[b] *Mix'd dance, and wanton maſk*, &c.] I muſt add to Mr. Warton's remark, that theſe lines are written in the manner of Joſhua Sylveſter, who thus ſneers at theſe interludes, *Du Bart.* 1621, p. 221.

" And, quaffing deeply of the *court-delights*,
" Vs'd nought but tilts, turneis, and *maſks*, and fights, &c."

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And in his *Ready and eaſy Way to eſtabliſh a free Commonwealth*, written in 1660, on *the inconveniencies and dangers of readmitting Kingſhip*, and with a view to counteract *the noxious humour of returning to Bondage*, he ſays, "A King muſt be adored as a demigod, with a diſſolute and haughty court about him, of vaſt expence and luxury, *Maſks* and *Revels*, to the debauching our prime gentry, both male and female, not in their *paſtimes* only, &c." *Pr. W.* i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it ſhould be remembered, that Milton had not yet contracted an averſion to courts and court-amuſements; and that, in *L'Allegro*, *Maſks* are among his pleaſures. Nor could he now diſapprove of a ſpecies of entertainment, to which as a writer he was giving encouragement. The royal Maſks, did not, however, like *Comus*, always abound with Platonick recommendations of the doctrine of chaſtity.

The ingenious and accurate Mr. Reed has pointed out a rude out-line, from which Milton ſeems partly to have ſketched the plan of the fable of *Comus*. See *Biograph. Dramat.* ii. p. 441. It is an old play, with this title, "*The old Wives Tale*, a pleaſant conceited Comedie, plaied by the Queenes Maieſties players.

Hence it is a *ſhining* diſtinction in Judith's character, (ib. p. 988.) becauſe

"Shee, ever modeſt, never vs'd to ſtay
"Abroad till midnight at a *maſk* or play!"

Milton, when he wrote *L'Allegro*, and *Arcades*, and *Comus*, probably ſmiled at this commendation; and diſregarded alſo the *ſolemn* warning, given againſt theſe and ſimilar entertainments by a very *preciſe* ſon of Galen: "There are ſome kinds of exerciſe, and recreations, *altogether dangerous*; as—*muſicke*, playing upon the violl, lute, or any other inſtruments: but the *moſt dangerous* of all are plaies, revels, *maſques*, and dancing." *Treatiſe of Love Melancholy*, by J. Ferrand, Dr. of Phyſick, Oxford 1640, 12mo. p. 251. Compare, with the extract above cited from Milton's *Proſe-Works*, Wither's account of Charles the ſecond's return, *Speculum Speculativum*, 1160, p. 70.

——————"Some looked for encreaſe
"Of trading, or of making Taxes leſs;
"And other ſome (another way affected)
"Together with a King, returns expected
"Of *Maſks*, and *Revels*, *Turnaments*, and *Plays*,
"*May-poles*, *Wakes*, *Church-ales*, and thoſe *Holy-daies*
"Wherein young men might have permitted been,
"As heretofore, to dance upon the green." Todd.

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Written by G. P. [u] [i. e. George Peele.] Printed at London by John Danter, and are to be ſold by Ralph Hancocke and John Hardie, 1595." In quarto. This very ſcarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in queſt of their Siſter, whom an Enchanter had impriſoned. This Magician had learned his art from his mother Meroe, as Comus had been inſtructed by his mother Circe. The Brothers call out on the Lady's name, and Echo replies. The Enchanter had given her a potion which ſuſpends the powers of reaſon, and ſuperinduces oblivion of herſelf. The Brothers afterwards meet with an Old Man who is alſo ſkilled in magick; and, by liſtening to his ſoothſayings, they recover their loſt Siſter. But not till the Enchanter's wreath had been torn from his head, his ſword wreſted from his hand, a glaſs broken, and a light extinguiſhed. The names of ſome of the characters, as Sacrapant, Chorebus, and others, are taken from the *Orlando Furioſo*. The hiſtory of

[u] *George Peele*, the author of the *Old Wiues Tale*, was a native of Devonſhire; and a Student of Chriſt-Church, Oxford, where he became a Maſter of Arts in 1579. At the univerſity, he was much eſteemed for his poetical talents. Going to London, he was made conductor of the city pageants. Hence he ſeems to have got a connection with the ſtage. He was one of the wits of the town, and his "Merrie Ieſts" appeared in 1607. Reprinted 1627. Mr. Setevens juſtly ſuppoſes, that the character of *George Pieboard*, in the *Puritan*, was deſigned for *George Peele*. See Malone's *Suppl. Shakſp.* ii. 587. He has ſome few paſtoral pieces in *Englands Helicon*. He dedicated a poem, called the *Honour of the Garter*, to the Earl of Northumberland, by whom he was patroniſed in 1593. He wrote alſo among other things, *Polyhymnia*, the deſcription of a *Tylt* exhibited before the queen, 1590. As to his plays, beſide the *Old Wiues Tale*, 1595, he wrote *The Arraignment of Paris*, 1584.—*Edward the Firſt*, 1593.—*King David and Fair Bethſabe*, 1599. (See Note on *Comus*, v. 934.)—And *the Turkiſh Mahomet and Hyren* [Irene] *the faire Greeke*, never printed. See Malone, ut ſupr. vol i. 191. Of his popularity, and in various kinds of poetry, ſee Meres's *Wits Treaſury*, 1598. 12mo. viz. p. 232, 283, 285. And Naſh's *Epiſtle* to the Gentlemen Students of both univerſities, prefixed to Greene's *Arcadia*, 4to. Bl. Let. He lived on the Bank-ſide, oppoſite to Black Friars: and died in want and obſcurity, of a diſeaſe, which Wood ſays is *incident to poets*, about the year 1597. He was a favourite dramatick poet: and his plays continued to be acted with applauſe long after his death. A man of Peele's profeſſion, ſituation, and character, muſt have left many more plays, at leaſt interludes, than are now remembered even by name only. His *Old Wiues Tale*, which is unrecited by Wood, and of which the induſtrious Langbaine appears to have known nothing more than the title, had ſunk into total oblivion. T. Warton.

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Apuleius

Meroe a witch, may be ſeen in "The xi Bookes of the Golden Aſſe, containing the Metamorphoſie of Lucius Apuleius, interlaced with ſundrie pleaſant and delectable Tales, &c." Tranſlated out of Latin into Engliſh by William Adlington. Lond. 1566." See Chap. iii. "How Socrates in his returne from Macedony to Lariſſa was ſpoyled and robbed, and how he fell acquainted with one Meroe a witch." And Chap. iv. "How Meroe the witch turned divers perſons into miſerable beaſts." Of this book there were other editions, in 1571, 1596, 1600, and 1639. All in quarto and the black letter. The tranſlator was of Univerſity College. See alſo *Apuleius* in the original. A *Meroe* is mentioned by Auſonius, *Epigr.* xix.

Peele's Play opens thus.

Anticke, Frolicke, and Fantaſticke, three adventurers, are loſt in a wood, in the night. They agree to ſing the old Song,

"Three merrie men, and three merrie men,
"And three merrie men be wee;
"I in the wood, and thou on the ground,
"And Jack ſleeps in the tree." [x]

They hear a dog, and fancy themſelves to be near ſome village. A cottager appears, with a lantern: on which Frolicke ſays, "I perceiue the glimrying of a gloworme, a candle, or a cats-eye, &c." They intreat him to ſhew the way: otherwiſe, they ſay, "wee are like to wander among the owlets and hobgoblins of the foreſt." He invites them to his cottage; and orders his wife to lay a crab in the fire, to roſt for lambes-wool, &c." They ſing

"When as the rie reach to the chin,
"And *chop cherrie, chop cherrie ripe* within;
"Strawberries ſwimming in the creame,
"And ſchoole-boyes playing in the ſtreame, &c."

[x] This old Ballad is alluded to in *Twelfth Night*, A. ii. S. iii. Sir Toby ſays, "My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramſay, and "*three merry men be we.*" Again, in the Comedy of *Ram-Alley*, 1611. See Reed's *Old Pl.* vol. v. p. 437. And in the Preface to the *Shoemaker's Holiday*, 1610. 4to. Bl. Let. "The merriments that paſſed in Eyre's houſe and other accidents; with two merry *three mens ſongs.*" And in the Comedy *Laugh and Lie down*, 1605. "He plaied ſuch a ſong of the "*three merry men*, &c." Many more inſtances occur. T. Warton.

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At length, to paſs the time *trimly*, it is propoſed that the wife ſhall tell "a merry winters tale," or, "an old wiues winters tale," of which ſort of ſtories ſhe is not without a *ſcore*.[y] She begins, There was a king, or duke, who had a moſt beautiful daughter, and ſhe was ſtolen away by a necromancer, who turning himſelf into a dragon, carried her in his mouth to his caſtle. The king ſent out all his men to find his daughter; "at laſt, all the king's men went out ſo long, that hir Two Brothers went to ſeeke hir." Immediately the two Brothers enter, and ſpeak,

"1 *Br.* Vpon theſe chalkie cliffs of Albion,
"We are arriued now with tedious toile, &c.
"To ſeeke our Siſter, &c."——

A ſoothſayer enters, with whom they converſe about the loſt lady. "*Soothſ.* Was ſhe fayre? 2 *Br.* The fayreſt for white and the pureſt for redde, as the blood of the deare or the driven ſnowe, &c." In their ſearch, Echo replies to their call.[z] They find too late that their Siſter is under the captivity of a wicked magician, and that ſhe had taſted his cup of oblivion. In the cloſe, after the wreath is torn from the magician's head, and he is diſarmed and killed, by a Spirit in the ſhape and character of a beautiful page of fifteen years old, ſhe ſtill remains ſubject to the magician's enchantment. But in a ſubſequent ſcene the Spirit enters, and declares, that the Siſter cannot be delivered but by a Lady, who is neither maid, wife, nor widow. The Spirit blows a magical horn, and the Lady appears; ſhe diſſolves the charm, by breaking a glaſs, and extinguiſhing a light, as I have before recited. A curtain is withdrawn, and the Siſter is ſeen ſeated and aſleep. She is diſenchanted and reſtored to her ſenſes, having

[y] See Shakſpeare's *Winter's Tale*, A. ii. S. i,

H. ——"Pray you ſit by us,
"And tell us a tale. *M.* Merry or ſad ſhall't be?——
——"A ſad tale's beſt for winter:
"I have one of ſprights and goblins——"

There is an entry in the Regiſter of the Stationers, of *A Book intitled A Wynter Nyghts paſtyme*, May 22, 1594." This is not Shakſpeare's *Winter's Tale*, which perhaps did not appear till after 1600. T. Warton.

[z] See the note on *Comus*, v. 243. And Reed's *Old Pl.* vol. vi. 426, vol xii. 421. T. Warton.

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been ſpoken to *thrice*. She then rejoins her Two Brothers, with whom ſhe returns home; and the Boy-ſpirit vaniſhes under the earth. The magician is here called "inchanter vile," as in *Comus*, v. 907.

There is another circumſtance in this play, taken from the old Engliſh *Apuleius*. It is where the *Old Man* every night is transformed by our magician into a bear, recovering in the day-time his natural ſhape.

Among the many feats of magick in this play, a bride newly married gains a marriage-portion by dipping a pitcher into a well. As ſhe dips, there is a *voice:*

"Faire maiden, white and red,
"Combe me ſmoothe, and ſtroke my head,
"And thou ſhall haue ſome cockell bread!
"Gently dippe, but not too deepe,
"For feare thou make the golden beard to weepe!
"Faire maiden, white and redde,
"Combe me ſmooth, and ſtroke my head:
"And euery haire a ſheaue ſhall be,
"And euery ſheaue a golden tree!"

With this ſtage-direction, "*A head comes vp full of gold; ſhe combes it into her lap.*"

I muſt not omit, that Shakſpeare ſeems alſo to have had an eye on this play. It is in the ſcene where "*The Harueſt-men enter with a Song.*" Again, "*Enter the Harueſt-men ſinging with women in their handes.*" Frolicke ſays, "Who have we here, our amourous harueſt ſtarres?"—*They ſing,*

"Loe, here we come a reaping a reaping,
"To reape our harueſt-fruite;
"And thus we paſſe the yeare ſo long,
"And neuer be we mute."

Compare the Maſk in the *Tempeſt*, A. iv. S. i. where Iris ſays,

"You ſun-burnt ſicklemen, of Auguſt weary,
"Come hither from the furrow, and be merry;
"Make holy-day: your rye-ſtraw hats put on,
"And theſe freſh nymphs encounter every one
"In country footing."

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Where is this ſtage-direction, " *Enter certain Reapers, properly habited: they join with the nymphs in a graceful dance.*" The *Tempeſt* probably did not appear before the year 1612. [a]

That Milton had his eye on this ancient drama, which might have been the favourite of his early youth, perhaps it may be at leaſt affirmed with as much credibility, as that he conceived the *Paradiſe Loſt*, from ſeeing a Myſtery at Florence, written by Andreini a Florentine in 1617, entitled *Adamo*.

In the mean time it muſt be confeſſed, that Milton's magician Comus, with his cup and wand, is ultimately founded on the fable of Circe. The effects of both characters are much the ſame. They are both to be oppoſed at firſt with force and violence. Circe is ſubdued by the virtues of the herb Moly which Mercury gives to Ulyſſes, and Comus by the plant Haemony which the Spirit gives to the Two Brothers. About the year 1615, a Maſk called the *Inner Temple Maſque*, written by William Browne, author of *Britannia's Paſtorals*, which I have frequently cited, was preſented by the ſtudents of the Inner Temple. See Notes on *Com.* v. 252, 636, 659. It has been lately printed from a manuſcript in the Library of Emmanuel College: but I have been informed, that a few copies were printed ſoon after the preſentation. It was formed on the ſtory of Circe, and perhaps might have ſuggeſted ſome few hints to Milton. I will give ſome proofs of paralleliſm as we go along. The genius of the beſt poets is often determined, if not directed, by circum-

[a] *before the year* 1612.] Though Shakſpeare, as Mr. Warton obſerves, might have had his eye on the *Old Wives Tale*; he ſeems, I think, to have remembered alſo, in this part of his *Tempeſt*, the play of *Hiſtrio-maſtix, or, The Player whipt*, 1610: in which are the following ſcenery and ſong; " *Enter harueſt folkes with a bowle: after them* Peace *leading in* Plenty. Plutus *with ingottes of gold:* CERES *with ſheaues:* Bacchus *with grapes.*

" *The harueſt-folkes Song.*

" Holyday, O bleſſed morne,
" This day *Plenty* hath been borne,
" Plenty is the child of *Peace*;
" To her birth the *Gods* do preaſe, &c.
" *Ceres, with a bounteous hand,*
" Doth at *Plentie's* elbow ſtand;
" Binding mixed coronets
" Of wheat, which on her head ſhe ſets.
" Holiday, &c." TODD.

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ſtance and accident. It is natural, that even ſo original a writer as Milton ſhould have been biaſſed by the reigning poetry of the day, by the compoſition moſt in faſhion, and by ſubjects recently brought forward, but ſoon giving way to others, and almoſt as ſoon totally neglected and forgotten. T. WARTON.

Doctor Newton had alſo obſerved, that Milton formed the plan of *Comus* very much upon the epiſode of Circe in the Odyſſey. And Doctor Johnſon, in his Life of Milton, ſays, that the fiction is derived from Homer's Circe. But a learned and ingenious annotator on the *Lives of the Poets* is of opinion, notwithſtanding the great biographer's aſſertion, that "it is rather taken from the *Comus* of *Erycius Puteanus*, in which, under the fiction of a dream, the characters of COMUS and his attendants are delineated, and the delights of ſenſualiſts expoſed and reprobated. This little tract was publiſhed at Louvain in 1611, and afterwards at Oxford in 1634, the very year in which *Milton's Comus* was written." Note ſigned H. in Johnſon's *Lives of the Poets*, vol. i. p. 134. edit. 1790. and p. 123. edit. 1794. That Milton might be indebted to the Comus of Puteanus, is the opinion alſo of the learned editor of Ruggles's *Ignoramus* in 1787; which he ſubjoins to a curious note in the 55th page of his entertaining volume.

In *Remarks on the Arabian Nights Entertainments* by RICHARD HOLE, L.L.B. Lond. 1797, this obſervation has been confirmed by various extracts from Puteanus's work. But before I preſent the reader with the correſpondencies in the [b] Dutch and Britiſh COMUS, which this acute and entertaining writer has exhibited,

[b] ERYCIUS PUTEANUS (whoſe real name was Henri du Puy) was born at Venloo in Gelderland. He was Profeſſor of Eloquence at Milan, and afterwards at Louvain. He was very much eſteemed in the Low Countries, and enjoyed the titles of Hiſtoriographer to the King of Spain, and Counſellor to the Arch-Duke Albert. He was even appointed Governour of the Caſtle of Louvain. He died in 1646, in the 72d year of his age. He was author of an immenſe number of books. Scaliger calls him a trifler, but he was certainly both learned and eloquent, although he did not apply himſelf ſo much to correct and comment upon authors, as in compoſing little pieces upon eloquence, letters, and ſmall tracts upon miſcellaneous ſubjects. See BAILLET, and GEN. DICT. Art. *Puteanus*. TODD.

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it ſhould be remarked, that the firſt edition of Puteanus is not that which was printed at Louvain in 1611: although it is ſaid to be the *firſt* by Mr. Hole, p. 232, and implied to be the *firſt* in the preceding information of the annotator on Johnſon. Mr. Warton refers to Puteanus, in his note on v. 58. of *Comus*, whoſe work, he ſays, was *written* in 1608. It was certainly *publiſhed* at Louvain in the ſame year. See alſo Auctoris Præfat. p. 8. et. p. 204. edit. 1611. The edition of 1611 has the following title, "ERYCI PUTEANI COMVS SIVE PHAGESIPOSIA CIMMERIA. SOMNIVM: Secundò jam et accuratius editum. LOVANII, Typis GERARDI RIVII. clɔ. Iɔc. xi."

"Milton certainly read this performance with ſuch attention, as led, perhaps imperceptibly, to imitation. His Comus

> Offers to every weary traveller
> His orient liquour in a cryſtal glaſs.

In Puteanus, one of his attendants diſcharges that office. *Hic* [in limine] *adoleſcens cum amphorâ et cyatho ſtabat et intrantibus propinabat vinum.* [p. 35. ed. 1611.] From the following paſſage Milton ſeems to have derived his idea of the mode, in which he firſt introduces the voluptuous enchanter. *Interea* COMVS, *luxu laſciviâque ſtipatus, ingreditur; et quid attinet pompam explicare? Horæ ſuaviſſimos Veris odores, omnemque florum purpuram ſpargebant. Amorem Gratiæ, Deliciæ, Lepores, ceteraeque Hilaritatis illices ſequebantur: Voluptatem Riſus, Iocuſque. Cum Saturitate ſoror Ebrietas erat, crine fluxo, rubentis Auroræ vultu: manu thyrſum quatiebat; ac breviter totum Bacchum expreſſerat.* [p. 30. ed. ſupr.] Theſe figurative perſonages recall to our minds

> Meanwhile welcome Joy, and Feaſt,
> Midnight Shout, and Revelry,
> Tipſy Dance, and Jollity.

In the ſame ſpeech our Poet evidently has in view a lively Anacreontick Ode, which the Comus of Puteanus likewiſe addreſſes to his diſſipated Votaries." Hole's *Remarks* &c. pp. 233, 234.

The lines, which Mr. Hole has extracted from this Ode, are given as "reſemblances which can hardly be conſidered accidental;" and he adds, "whoever chooſes to compare farther the poetical addreſs of Comus in each author, will find a ſimilar

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ſpirit and congeniality of thought, though the Dutch Muſe in point of chaſtity is very inferiour to the Britiſh," *Remarks* &c. p. 236.

From the compariſon which I have made, I venture to join a reſemblance or two with thoſe that have been diſplayed by an abler pen. The Ode opens thus:

" Limen süavioris
" Qui læve pulſat ævi,
" Nomen bonis daturus
" Sacris *Phageſiorum*;
" Condiſcat ille molli
" Ditare melle guttur,
" Dotare pectus udo
" Mitis lepôre Bacchi:
" *Condiſcat ille fracto*
" *Terram gradu pavire.*"

So, in *Comus*, as Mr. Hole has pointed out, v. 143.

Come, knit hands, and beat the ground
In a light fantaſtick round.

Again, in the ſame Ode:

" *Nil turpe, nilque factu*
" *Fœdum putet: latere*
" *Caliginis ſub atræ*
" *Velo poteſt opaco,*
" *Quod turpe, quodque fœdum.*
" *Quid ergò? quid moramur?*
" *Cur non ſacro gemella*
" *Luſu furit Voluptas*
" *Dulciſſimi Lyæi,*
" *Dulciſſimæ Diones?*"

Here we may compare *Comus*, as Mr. Hole directs, v. 122.

What hath Night to do with ſleep?
Night hath better ſweets to prove;
Venus now wakes, &c.

To the lines marked with Italicks, the opening of the following paſſage alſo, ſays Mr. Hole, might have contributed, " An tu neſcis, inquit [Comus], Sacris meis pervigilium deberi? Nec-dum Solis Occaſus eſt, et ſomnum ordiris? Si numen meum neſcis, inter mortales immortalis ago, &c. Δαίμων ὁ Κῶμος, πας'

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οὐ τὸ κωμάζειν τοῖς Ἀνθρώποις.—Iam Sacra mea PHAGESIA, ſive PHAGESIPOSIA ſunt, Scriptoribus nominata, et Luxu Laſciviâque peraguntur. Paucis: totum Voluptatis regnum meum eſt; nec felix quiſquam, niſi qui meus." [p. 20. ed. 1611.]

Again:

" Delere fas *ſeveræ*
" *Nævos notaſque mentis,*
" *Nævos notaſque frontis.*——
" *Triſtes abite curæ:*
" *Hîc Gratiæ decoræ,*
" *Hîc Illices Amorum*—
" *Hîc Fervor, et Juventas,*
" *Lubentiæque ſunt hîc.*—"

In the preceding lines, I think, we may diſcover the " ſtrict Age and ſour Severity" in *Comus*; and alſo the artful remark of the enchanter, v. 667. " Here dwell no frowns, &c. See, here be all the pleaſures &c." At the concluſion of the Ode, as Mr. Hole obſerves, is Comus's direction to " braid their locks with roſy twine, &c."

" *Licebit et venuſto*
" *Rorantium impedire*
" *Serto caput roſarum,*
" *Miſcantiumque florum.*" pp. 55. et ſeq. ed. ſupr.

There is a remarkable paſſage in the Dutch Comus, where Aderba, Puteanus's friend, expreſſes the horrour he feels, on finding himſelf overtaken by night at the very entrance of Comus's portentous palace. Puteanus diſſipates his apprehenſions by an argument, not diſſimilar to that, with which the Elder Brother, in the Britiſh Comus, combats the fears of the Younger reſpecting his Siſter. " Ego in numeros reſponſionem acuens, fortiori coactæ ſententiæ ſpiritu diſpellere inanem metum conatus ſum.

" Quid *innocentis* ergo *candor pectoris,*
" Quid *puritas beata,* quid *Virtus poteſt,*
" *Viraginiſque dogmata Sapientiæ;*
" *Servam nigræ ſi noctis aura obnubilat*
" *Mentem; quatitque umbratili pectus metu?*
" Audebo fari: *noctis aura quid nigræ*
" *Poteſt, quid umbris obſitæ formidines;*

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" *Si liberam potente virtus aſſerit*
" *Mentem manu, ſi candor atque puritas,*
" *Viraginiſque dogmata Sapientiæ?*" p. 26. et ſeq. ed. ſupr. Compare *Comus* from v. 366 to v. 374, and alſo the Lady's ſoliloquy, v. 205—212. The addreſs of Comus to the Lady, his ſpecious argumentation and licentious language,

There was another meaning in theſe gifts,
Think what, and be advis'd,

might have been ſuggeſted, (I may add,) in ſome degree, by the following paſſage in Puteanus. " Quæ mortalium ſine voluptate vita? pœna eſt. Hanc, *ſi ſapere conſtituiſti*, fuge; illam carpe, et *quem in finem benigna te Natura produxerit* COGITA: non ut miſerum durâ virtute crucies animum, et è felicitatis contubernio proturbes; ſed ut mollitie bees, ut ſuavitatibus lubentiiſque omnibus irriges foveaſque, velut tenerrimam brevis vitæ flammam." p. 21. ed. ſupr. In the reply of the Lady to Comus there is alſo ſome correſpondency to the language of Puteanus:

——— To him that *dares*
Arm his profane tongue with contemptuous words
Againſt the ſun-clad Power of Chaſtity,
Fain would I ſomething ſay, yet to what end?

" Ego, tam *profani ſermonis audaciam* nullâ patientiâ digerens, infauſtum numen, velut portentum, deteſtabar. *Fuga in mente erat*, ſed alæ in votis; cùm ecce denſiſſimâ nube repente ſeptus, ſublatuſque, adſpirante et impellente neſcio quâ aurâ, deferor, Zephyri, an Somni?" p. 22. ed. ſupr. The Lady alſo " *goes about to riſe*," or wiſhes to eſcape, but is prevented by the incantations of *Comus*.

" It may naturally indeed be ſuppoſed," ſays Mr. Hole, " that Milton had peruſed the deſcription of Comus by Philoſtratus, as well as the Dutch author, who evidently borrowed and expanded ſeveral of his ideas; but Milton judiciouſly avoids ſome traits of character, which Puteanus adopts in their full ſpirit," *Remarks*, &c. p. 238.

The deſcription of the figure of Comus in Puteanus is entirely taken from Philoſtratus, and is introduced as an illuſtration of Comus's PICTURE, which, among the moſt famous productions of Painting and Statuary, Puteanus and Aderba behold in the palace of Comus, pp. 39. 40. ed. ſupr.

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The Comus of Puteanus carries a torch in one hand, and in the other his intoxicating cup. " Lævâ facem, dextrâ auratum roridumque Liberi lepôre cornu complexus, identidem libabat." p. 17. ed. ſupr. Compare the entry of Milton's Comus and his attendants after verſe 92. *Stage-Direction.*

Milton, however, in his imitations of Puteanus, has interwoven many new alluſions and refined ſentiments. Puteanus, it muſt be acknowledged, is ſprightly as well as poignant. But in *his Comus* we ſhall ſearch in vain for the delicacy of expreſſion and vigour of fancy, which we find in the *Comus* of Milton. From the indecencies alſo in Puteanus the reader will turn away with diſguſt; but to the jollities in Milton he can liſten " unreproved," becauſe, as Dr. Johnſon has obſerved, Milton's " invitations to pleaſure are ſo general, that they excite no diſtinct images of corrupt enjoyment, and take no dangerous hold on the fancy."

Puteanus, in the edition of his Comus publiſhed in the ſecond volume of his works, printed at Louvain in 1615, p. 510, begins his dedication with announcing the deſign of this ſatire; which had not been mentioned in the edition of 1611; " Voluptatis religio omnium pænè ætatum gentiúmque ſcelere conſtituta eſt, luxu laſciviáque crevit. Sua ubique vitiis numina data ſunt, ut impius eſſet quiſquis ſapiens; ut malus, quiſquis virtutem inculcaret. Quia verò non Bacchus, non Venus, non alia portenta inſaniam conviviorum et comeſſationum implebant, coli apud Græcos Comvs cœpit, adeóque diffuſum eſt Ventris regnum, ut nec terrarum finibus clauderetur. *Hæc Sacra profanare auſus ſum:* Deſcripſi; et, quaſi aliquam Sapientiæ partem colerem, *impius in Luxum Laſciviámque fui.*"— The Comus of Puteanus was tranſlated into French, in 1613, by Nicholas Pellonquin, and publiſhed at Paris, with the following title: *Comus*, ou, *Le Banquet diſſolu des Cimmériens.*—

The late ingenious Mr. Headley, in the ſupplement to his *Select Beauties of Ancient Engliſh Poetry*, 1787, directs the reader of Milton's Comus to the *Chriſt's Victorie* of Giles Fletcher; in which the ſtory of Circe is introduced. His acute obſervations will be found among the notes on the poem, with his name affixed. Mr. Upton and Mr. Warton have noticed the obligation of Milton to the twelfth cantò in the ſecond book of

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Spenſer's *Faerie Queene.* See the note, F. Q. ii. xii. 49, edit. 1805. And the note on *Comus*, ver. 815.

There was publiſhed at Ronciglione, in 1634, the year in which Comus was written, " *L' Incanto di Circe*, Fauola Paſtorale del Sig. Pietro Fido de Toffia," 12mo. But I find nothing in this drama, which can be cited as applicable to inquiries into the *Origin* of Comus. TODD.

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THE MASK.

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THE PERSONS.

THE ATTENDANT SPIRIT, *afterwards in the habit of* THYRSIS.
COMUS, *with his Crew.*
THE LADY.
FIRST BROTHER.
SECOND BROTHER.
SABRINA, *the Nymph.*

The chief Perſons, who preſented, were

The Lord Brackley.
Mr. Thomas Egerton *his brother.*
The Lady Alice Egerton.

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COMUS.

The firſt Scene diſcovers a wild Wood.

The Attendant Spirit deſcends *or* enters.*

BEFORE the ſtarry threſhold of Jove's court
My manſion is, where thoſe immortal ſhapes
Of bright aëreal ſpirits live inſpher'd

* *The Attendant* Spirit] The *Spirit* is called *Dæmon* in the Cambridge manuſcript. This was Platonick. But *Dæmon* is uſed for *Spirit*, and alſo for *Angel*, in *Ant. and Cleop.* A. ii. S. iii.

" Thy *dæmon*, that's thy *ſpirit*, which keeps thee, is
" Noble, courageous, high, unmatchable,
" Where Ceſar's is not; but near him thy *angel*
" Becomes a fear."

The expreſſions, however, are literally from North's Plutarch. See alſo Spenſer's *Ruins of Rome*, ſt. 27. The Spirit's Prologue, which opens the buſineſs of the drama, is introduced after the manner of the Greek Tragedy. He might, however, have avoided any application to an audience, as at v. 43. See, among others, the prologues to the *Hecuba*, *Hippolytus*, and *Iphigenia in Taurus*, of Euripides. T. WARTON.

The Prologues to the *Aminta* of Taſſo, and the *Paſtor Fido* of Guarini, are introduced after the ſame manner. And, as Mr. Walker obſerves to me, it is probable, that Milton, from the peruſal of his favourite Taſſo's *Meſſaggiero*, had determined to ſubſtitute the word *ſpirit* for *demon*; as the reſpective natures of the *ſpirit* (or angel) and *demon* are fully and ſatisfactorily diſcuſſed in that dialogue, and the line of diſtinction ſtrongly marked. TODD.

Ver. 3. *Of bright aëreal ſpirits live* inſpher'd] In *Il Penſeroſo*, the ſpirit of *Plato* was to be *unſphered*, v. 88. That is, to be called down from the ſphere to which it had been allotted,

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In regions mild of calm and ſerene air,
Above the ſmoke and ſtir of this dim ſpot,
Which men call Earth; and, with low-thoughted
care

where it had been *inſphered*: the word occurs exactly in the ſame ſenſe in Drayton, on his Miſtreſs, vol. iv. p. 1352.

" O rapture great and holy!
" Do thou tranſport me wholly,
" So well her form to vary;
" That I aloft may bear her,
" Whereas I will *inſphere* her
" In regions high and ſtarry."

Compare Shakſpeare, *Troil. and Creſſ.* A. i. S. iii.

——" the glorious planet Sol
" In noble eminence enthron'd and *ſpher'd*
" Amidſt the ether."

Thus alſo Light is "*ſpher'd* in a radiant cloud," *Par. Loſt*, B. vii. 247. T. WARTON.

Enſphear'd occurs in Donne's *Poems*, ed. 1633, p. 262. But Milton here perhaps had in remembrance the Spirit's Speech at the beginning of B. Jonſon's *Fortunate Iſles*;

" Like a lightning from the ſkie——
" With that winged haſte come I,
" Looſed from *the ſphere of Jove*." TODD.

Ver. 4. *In regions mild* &c.] Alluding probably to Homer's happy ſeat of the gods, *Odyſſ.* vi. 42.

——ἔνθ᾽ ἅσφαλὲς αἰεὶ θεῶν ἕδος ἀσφαλὲς αἰεὶ
Ἔμμεναι· κ. τ. λ. NEWTON.

Ver. 6. —— low-thoughted care] Pope has borrowed this expreſſion, *Eloiſa*, v. 298.

" Divine oblivion of *low-thoughted care*."

Thomſon has applied the epithet to vice. See his *Autumn*, v. 965. TODD.

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Confin'd and peſter'd in this pin-fold here,
Strive to keep up a frail and feveriſh being,
Unmindful of the crown that Virtue gives,
After this mortal change, to her true ſervants,
Amongſt the enthron'd Gods on ſainted ſeats.

Ver. 7. ——— *peſter'd*] Peſter'd is *crowded*. Ital. *Peſta*, a crowd or throng. So, in biſhop Hall's *Satires*, B. iv. S. vii.

———" the churches, and new calendere,
" *Peſter'd* with mongrel ſaints &c." TODD.

Ibid. ———————— pin-fold] *Pin-fold* is now provincial, and ſignifies ſometimes a *ſheep-fold*, but moſt commonly a *pound*. It occurs ſeemingly in the firſt ſenſe in Spenſer's *Ireland*. And perhaps in Gaſcoigne's *Bartholomew of Bath*, p 69, edit. 1587, 4to.

" In ſuch a *pinfolde* were his pleaſures pent."

Our author calls the Liturgy " a *pinfold* of ſet words," *Proſe Works*, i. 413. Compare Fairfax's *Taſſo*, C. xiii. 20.

———" neere the wood where cloſe ipent
" The wicked ſprites in ſyluan *pin-folds* were."

Shakſpeare has " *Lepſbury-pinfold*," where, as Mr. Steevens obſerves, ſomething like the cant-phraſe *Lobs pound* is perhaps intended, *K. Lear*, A. ii. S. ii. Some miſerable puns are conſtructed on this word, in the *Two Gentlemen of Verona*. " *Pro.* You miſtake, I mean the pound, a *pin-fold*, &c." A. i. S. i. It is a *pound in Hudibras*. A pinner is a ſhepherd in ſome parts of England, one who *pins the fold*. See Reed's *Old Pl.* vol. iii. p. 7. In old deeds, among manerial rights, the privilege of a *pinfold* for *pound*, is claimed. T. WARTON.

Ver. 11. *Amongſt* the enthron'd *Gods on ſainted ſeats.*] We may read with Fenton, " *th' enthroned.*" Or rather,

" Amongſt the *Gods enthron'd* on ſainted ſeats."

But Shakſpeare ſeems to aſcertain the old collocation, *Antony and Cleopatra*, A. i. S. iii.

" Though you in ſwearing ſhake the *throned Gods.*"

Milton, however, when ſpeaking of the inhabitants of Heaven,

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Yet ſome there be, that by due ſteps aſpire
To lay their juſt hands on that golden key,
That opes the palace of Eternity:
To ſuch my errand is; and, but for ſuch,

excluſively of any alluſion to the claſs of angels ſtyled *throni*, ſeems to have annexed an idea of a dignity peculiar, and his own, to the word *enthron'd*. See *Par. Loſt*, B. v. 536.

" Myſelf, and all the angelick hoſt, that ſtand
" In ſight of God, *enthron'd*."

For ſo I point the paſſage. Compare B. i. 128. " O chief of many *throned* Powers." T. WARTON.

The ſmoother reading of Fenton is preferred by doctor Newton. But, I preſume no alteration is neceſſary. Milton's own collocation preſents one of thoſe pleaſing varieties in verſification, which dramatick poetry admits of. The ſecond foot is unaccented, as in *Hamlet*, A. iii. S. i.

" The pangs | of de | ſpīs'd love, | the law's delay."

Milton's alluſion in the line is ſcriptural. Thus, in G. Fletcher's *Chriſt's Victorie*, Part iii. ſt. 51.

" And ye glad *Spirits*, that now *fainted ſit*
" *On your celeſtial thrones* in glory dreſt."

See *Rev.* iv. 4. Hence the Faithful are denominated by eccleſiaſtical writers the ΣΥΝΘΡΟΝΟΙ of Chriſt. See Elſner *Obſ. Sacræ*, vol. ii. 446. The appellation is alſo given by the Greeks to thoſe Deities who were equal in dignity, and ſat on the ſame throne, and to thoſe mortals who were advanced to the ſociety of the Gods. This claſſical alluſion occurs in *Par. Loſt*, B. ii. 961, where Chaos and Night ſit together:

——" with him *enthron'd*
" *Sat* ſable-veſted *Night*." TODD.

Ver. 14. *That* opes *the palace of* Eternity:] So Pope, with a little alteration, in one of his *Satires*, ſpeaking of Virtue,

" Her prieſteſs muſe forbids the good to die,
" And *opes* the temple of *Eternity*." NEWTON.

Ver. 15. *To ſuch my* errand *is*;] Mr. Warton obſerves, that

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I would not ſoil theſe pure ambroſial weeds
With the rank vapours of this ſin-worn mould.
But to my taſk. Neptune, beſides the ſway
Of every ſalt flood, and each ebbing ſtream,
Took in by lot 'twixt high and nether Jove
Imperial rule of all the ſea-girt iſles,
That, like to rich and various gems, inlay

errand was not yet uniformly a vulgar word. So, in *Par. Loſt*, B. iii. 652, of the Angels, "Bear his ſwift *errands* over moiſt and dry." Again, B. vii. 573. "On *errands* of ſupernal grace." In this application of the word Milton perhaps was guided by Sylveſter, *Du Bart.* 1621, p. 327, who ſays that the Angels "by word of mouth bring *arrands* from aloft:" He is ſpeaking of the Angels that were ſent to Lot. TODD.

Ver. 16. *I would not ſoil* &c.] But, in the *Paradiſe Loſt*, an Angel eats with Adam, B. v. 433. This however, was before the fall of our firſt parent: and as the Angel Gabriel condeſcends to feaſt with Adam, while yet unpolluted, and in his primeval ſtate of innocence; ſo our guardian Spirit would not have ſoiled the purity of his ambroſial robes with the noiſome exhalations of this ſin-corrupted earth, but to aſſiſt thoſe diſtinguiſhed mortals, who, by a due progreſs in virtue, aſpire to reach the golden key, which opens the palace of Eternity. T. WARTON.

Ver. 19. *Of every* ſalt flood,] As in Lord Surry's *Songs and Sonnets*, &c. edit. 1587.

"And in grene waues when the *ſalt floode*
"Doth ryſe by rage of wynde." TODD.

Ver. 20. ——— *'twixt* high *and* nether Jove] So, in Sylveſter's *Du Bart*, 1621, p. 1003.

"Both *upper Jove's* and *nether's* diverſe thrones."
DUNSTER.

Ver. 21. ——— *ſea-girt iſles*,] Ben Jonſon calls Britain "this *ſea-girt iſle*," Underwoods, 1640, p. 231. TODD.

Ver. 22. *That, like to rich and various gems, inlay*
The unadorned boſom of the deep:] The thought, as

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The unadorned boſom of the deep:
Which he, to grace his tributary Gods,
By courſe commits to ſeveral government,
And gives them leave to wear their ſapphire crowns,
And wield their little tridents: But this Iſle,
The greateſt and the beſt of all the main,
He quarters to his blue-hair'd Deities;

has been obſerved, is firſt in Shakſpeare of England, *Rich. II.* A. ii. S. i. "This precious ſtone ſet in the ſilver ſea." But Milton has heightened the compariſon, omitting Shakſpeare's petty conceit of the *ſilver* ſea, the conception of a jeweller, and ſubſtituting another and a more ſtriking piece of imagery. This *rich inlay*, to uſe an expreſſion in the *Paradiſe Loſt*, gives beauty to the boſom of the deep, elſe *unadorned*. It has its effect on a ſimple ground. Thus the *bare earth*, before the creation, was "deſart and bare, unſightly, *unadorn'd*," Par. Loſt, B. vii. 314.

T. WARTON.

Collins, in his *Ode to Liberty*, has applied the ſame compariſon to the Britiſh iſles, v. 80.

"And ſee! *like gems*, her laughing train,
"The little iſles on every ſide." TODD.

Ver. 24. ——————— tributary *Gods*,] Hence perhaps Pope, in a ſimilar vein of allegory, took his "*tributary* urns." *Windſ. For.* v. 436. T. WARTON.

Shakeſpeare has "*tributary* rivers," *Cymbeline*, A. iv. S. ii. And in Drayton's Polyolbion, "*tributary* ſtreams" and "*tributary* brooks" occur repeatedly. TODD.

Ver. 28. *The greateſt and the beſt of all the main*,] In B. Jonſon's *Neptune's Triumph*, Albion is called

"His Albion, *Prince of all his Iſles*." TODD.

Ver. 29. *He quarters*] That is, Neptune: with which name he honours the king, as ſovereign of the four ſeas; for, from the *Britiſh* Neptune only, this noble peer derives his authority.

WARBURTON.

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And all this tract that fronts the falling ſun
A noble Peer of mickle truſt and power
Has in his charge, with temper'd awe to guide
An old and haughty nation, proud in arms:
Where his fair off-ſpring, nurs'd in princely lore,
Are coming to attend their father's ſtate,

Ver. 32. ——— *with temper'd awe to guide*
An old and haughty nation, proud in arms:] That is, the Cambro-Britons, who were to be governed by reſpect mixed with awe. The Earl of Bridgewater, "A noble Peer of mickle truſt and power," was now governour of the Welch as lord-preſident of the principality. "Proud in arms," is Virgil's "belloque ſuperbi," Æn. i. 21. T. WARTON.

Ver. 34. *Where his fair off-ſpring*, &c.] In *Arcades* v. 27. an alluſion is made to the honourable birth of the Maſkers. Probably an alluſion might have been here intended to the princely deſcent, as well as to the perſonal beauty, of the young Actors. Henry VII. by marrying Elizabeth, the heireſs of the houſe of York, united the two families of York and Lancaſter. He had by her four children, Arthur, prince of Wales, who died young; Henry VIII; Margaret, queen of Scots; and Mary, married firſt to Louis XI. king of France. Charles Brandon, duke of Suffolk, married Mary, queen dowager of France, the younger daughter of Henry VII. and had two daughters, his coheirs, Frances and Eleanor. Eleanor married Henry Clifford, earl of Cumberland, who had by her an only daughter, Margaret, married to Henry Stanley, earl of Derby, whoſe ſon, Ferdinando Stanley, earl of Derby, had three daughters, his heirs, of which Anne Stanley, the eldeſt, married Grey Bruges, lord Chandos; Frances, the ſecond, married *John Egerton, Earl of Bridgewater;* and Elizabeth, the third daughter, married Henry, lord Haſtings, afterwards earl of Huntingdon. Upon the death of queen Elizabeth, the iſſue of Mary, queen dowager of France, by Charles Brandon, duke of Suffolk, became joint coheirs to king Henry VII. and the houſe of Tudor with the iſſue of Margaret, queen of Scots, the eldeſt ſiſter, from whom the preſent Royal family derive their right of ſucceſſion to the crown. See note in Mr.

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And new-entruſted ſcepter: but their way
Lies through the perplex'd paths of this drear wood,
The nodding horrour of whoſe ſhady brows
Threats the forlorn and wandering paſſenger;
And here their tender age might ſuffer peril,
But that by quick command from ſovran Jove
I was diſpatch'd for their defence and guard:
And liſten why; for I will tell you now
What never yet was heard in tale or ſong,

Hargrave's Preface, p. 155, to Lord chief juſtice Hale's Juriſdiction of the Lords' Houſe of Parliament, 1796. TODD.

Ver. 37. ——————— drear] Mr. Warton, in both editions, reads, without authority, *dread*. TODD.

Ver. 38. *The nodding horrour of whoſe ſhady brows* &c.] Compare Taſſo's enchanted foreſt, *Gier. Lib.* c. xiii. ſt. 2.

" Sorge non lunge à le chriſtiane tende
" Tra ſolitarie valli alta foreſta,
" Foltiſſima di *piante* antiche, *horrende*,
" *Che ſpargon d'ogni intorno ombra funeſta.*"

And Petrarch's Sonnet, compoſed as he paſſed through the foreſt of Ardennes, in his way to Avignon:

" Raro un ſilenzio, un ſolitario *orrore*
" *D'ombroſa ſelva* mai tanto mi piacque." TODD.

Ver. 43. *And liſten why;* &c.] Horace, *Od.* III. i. 2.

" Favete linguis: carmina non prius
" Audita —
" Virginibus puerisque canto." RICHARDSON.

Ver. 44. *What never yet was heard in tale or ſong,*] The poet inſinuates, that the ſtory or fable of his Maſk, was new and unborrowed: although diſtantly founded on ancient poetical hiſtory. The alluſion is, to the ancient mode of entertaining a ſplendid aſſembly, by ſinging or reciting tales. T. WARTON.

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From old or modern bard, in hall or bower.
Bacchus, that firſt from out the purple grape
Cruſh'd the ſweet poiſon of miſuſed wine,
After the Tuſcan mariners transform'd,
Coaſting the Tyrrhene ſhore, as the winds liſted,

Ver. 45. ——— *in* hall *or* bower.] That is literally, in *hall* or *chamber*. The two words are often thus joined in the old metrical romances. And thus in Spenſer's *Aſtrophel*: "Merrily maſking both in *bowre and hall*." So Chaucer, *Mill. T.* v. 259.

——— "Heare thou not Abſolon,
"That chaunteth thus under our *bouris*-wall?"

"Under our *chamber*-window." And Spenſer as literally, *Prothalam*, ſt. viii. of the Temple; "Where now the ſtudious lawyers have their *bowers*." And in his *Colin Clouts come home again*; "And purchaſe higheſt roome in *bowre or hall*." T. WARTON.

Ver. 46. *Bacchus, that firſt from out the purple grape* &c.] Though Milton builds his fable on claſſick mythology, yet his materials of magick have more the air of enchantments in the Gothick romances. WARBURTON.

Ver. 48. *After the Tuſcan mariners transform'd*,] This ſtory is alluded to in Homer's fine Hymn to Bacchus; the puniſhments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the ſubjects of that beautiful Frieze on the *Lantern* of Demoſthenes, ſo accurately and elegantly deſcribed by Mr. Stuart in his *Antiquities of Athens*, vol. i. p. 33.

Jos. WARTON.

See the fable in Ovid, *Metam.* iii. 660. et ſeq. Lilius Gyraldus relates, that this hiſtory was moſt beautifully repreſented in Moſaick work, in the Church of St. Agna at Rome, originally a temple of Bacchus. *Hiſt. Deor.* S. viii. *Opp.* vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philoſtratus.

T. WARTON.

Ver. 49. ——— winds liſted,] So, in St. *John*, iii. 8. "The *wind* bloweth where it *liſteth*." T. WARTON.

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On Circe's iſland fell: (Who knows not Circe,
The daughter of the Sun, whoſe charmed cup
Whoever taſted, loſt his upright ſhape,
And downward fell into a groveling ſwine?)

See alſo Gay's beautiful ballad, *Sweet William's Farewell*, ſt. i.

" Change, as ye *lift*, ye *winds*; my heart ſhall be
" The faithful compaſs that ſtill points to thee." TODD.

Ver. 50. *On* Circe's iſland *fell:* (Who knows not Circe, &c.)] It is the ſame form in Spenſer, *Britain's Ida*, C. i. ſt. 1.

" In *Ida's vale*, (*who knows not Ida's vale?*)"

And in biſhop Hall's *Satires*, B. iii. Sat. vi.

" When *Gullion* died, (*who knowes not Gullion?*)" TODD.

Ver. 51. *The daughter of the Sun*, &c.] Mr. Bowle obſerves that Milton here undoubtedly alluded to Boethius, L. iv. M. iii. v. 4, et ſeq. But ſee Virgil, *Æn.* vii. 11, 17. Alcina has an enchanted cup in Arioſto, C. x. 45. T. WARTON.

And the transformation of Aſtolpho by Alcina, is an alluſion, as the paſſage before us is, to Homer's Circe. See *Orl. Fur.* C. vi. and Homer, *Odyſſ.* x. 135, 210. Se alſo Horace, *Epiſt.* ii. lib. i. v. 23, et ſeq. TODD.

Ver. 53. *And downward fell into a groveling ſwine?*] How far Milton might have been influenced by G. Fletcher's deſcription of the Bower of Vaine Delight, to which our Lord is conducted by Satan, I leave the reader to determine. See *Chriſt's Victorie*, ſt. 49:

" And all about, embayed in ſoft ſleepe,
" A heard of charmed beaſts aground were ſpread,
" Which the faire witch in goulden chaines did keepe,
" And them in willing bondage fettered;
" Once men they liv'd, but now the men were dead,
" And turn'd to beaſts; ſo fabled Homer old,
" That Circe with her potion, charm'd in gold,
" Us'd many foules in beaſtly bodies to immould."

HEADLEY.

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This Nymph, that gaz'd upon his cluſtering locks
With ivy berries wreath'd, and his blithe youth,
Had by him, ere he parted thence, a ſon
Much like his father, but his mother more,
Whom therefore ſhe brought up, and Comus nam'd:

Ver. 54. *This Nymph, that* gaz'd *upon his* cluſtering *locks*] This image of hair hanging in cluſters, or curls, like a bunch of grapes, Milton afterwards adopted into the *Par. Loſt*, B. iv. 303. Compare alſo *Samſ. Agon.* v. 569. This, as I have long ago obſerved, was from the Πολύχμοι βοτρύοισιν, of Apollonius Rhodius, ii. 678. And we have ΒΟΤΡΥΣ ΧΑΙΤΗΣ, in a deſcription of Homer's ſtatue in the *Anthолog.* B. v. p. 394. Carm. 16. edit. Stephen. 1566. But Bacchus being deſcribed in this paſſage of Comus, Milton might have remembered the cluſters of grapes intermixed in his hair, as he is ſometimes repreſented in antique gems and ſtatues. Doctor Newton is of opinion, that Milton by his uſe of the word *gazed* in this place, favours the notion of thoſe etymologiſts, who derive *to gaze* from the Greek ΑΓΑΖΟΜΑΙ. Mr. Upton might have quoted Shakſpeare on this occaſion, to prove his knowledge of Greek, *Firſt P. K. Henry VI.* A. i. S. i.

"All the whole army ſtood *agaz'd* on him."

But this is nothing more than *at gaze*. T. WARTON.

Ver. 58. ——————— *and* Comus *nam'd*:] Doctor Newton obſerves, that *Comus* is a deity of Milton's own making. But if not a natural and eaſy perſonification, by our author, of the Greek ΚΩΜΟΣ, *Comeſſatio*, it ſhould be remembered, that *Comus* is diſtinctly and moſt ſublimely perſonified in the *Agamemnon* of Æſchylus, edit. Stanl. p. 376. v. 1195. Where, ſays Caſſandra, enumerating in her vaticinal ravings the horrours that haunted her houſe, "That horrid band, who ſing of evil things, will never forſake this houſe. Behold, *Comus*, the drinker of human blood, and fired with new rage, ſtill remains within the houſe, being ſent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c."

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Who, ripe and frolick of his full grown age,

Τὴν γὰρ τίγην, τὴν δ' οὔποτ' ἐκλείπει Κορὸς, κ. τ. λ.

Comus is here the god of riot and intemperance, and he has assumed new boldness from drinking human blood: that is, because Atreus served up his murthered children for a feast, and Agamemnon was killed at the beginning of a banquet. There is a long and laboured description of the figure of *Comus* in the *Icones* of Philostratus, Ο δαίμων ὁ ΚΩΜΟΣ ἐφίστηκεν ἐν θαλάμῳ θύραις χρυσαῖς, κ. τ. λ. Among other circumstances, his crown of roses is mentioned. Also, Κρόταλα, καὶ θρόος ἴανλος, καὶ βοὴ ἄτακτος, λαμπάδες τε, κ. τ. λ. EIKON. B. i. p. 733. seq. edit. Paris. 1608. fol. Compare Erycius Puteanus's *Comus*, a *Vision*, written 1608. It is remarkable, that *Comus* makes no figure in the Roman literature. Peck supposes Milton's *Comus* to be *Chemos*, "the obscene dread of Moab's sons," *Par. Lost*, B. i. 406. But, with a sufficient propriety of allegory, he is professedly made the son of Bacchus and of Homer's sorceress Circe. Besides, our author in his early poetry, and he was now only twenty-six years old, is generally more classical and less scriptural, than in pieces written after he had been deeply tinctured with the Bible. It must not, in the mean time, here be omitted, that *Comus* the "god of cheer," had been before a dramatick personage in one of Jonson's *Masques* before the Court, 1619. An immense cup is carried before him, and he is crowned with roses and other flowers, &c. vol. vi. 29. His attendants carry javelins wreathed with ivy. He enters, riding in triumph from a grove of ivy, to the *wild* musick of flutes, tabors, and cymbals. At length the grove of ivy is destroyed, p. 35.

"And the voluptuous *Comus*, god of cheer,
"Beat from his grove, and that defac'd, &c."

See also Jonson's *Forest*, B. i. 3.

"*Comus* puts in for new delights, &c." T. WARTON.

Mr. Hole, in his *Remarks on the Arabian Nights Entertainments*, observes that Mr. Warton's quotation from the *Agamemnon* of Æschylus, does not agree with the character of Milton's *Comus*; and that the *Comus* of Ben Jonson is not the prototype of Milton's, as in Jonson's Mask he is represented not as a gay seducing voluptuary, but merely as the god of good cheer, *Epicuri porcus*.

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Roving the Celtick and Iberian fields,
At laſt betakes him to this ominous wood;
And, in thick ſhelter of black ſhades imbower'd,
Excels his mother at her mighty art,

Yet Jonſon's Maſk perhaps afforded ſome hints to Milton: See the notes on v. 77, and v. 373. *Comus* had alſo appeared in Engliſh literature, as a mere belly-god, before Jonſon's introduction of him. See Deckar's *Gvls Horne-booke*, bl. l. 1609, p. 4, where, after "Sylvanus" and the "nobleſt drunkerd Bacchus" are invocated by the author, is the following addreſs to *Comus*: "Thirdly, COMUS, thou *Clarke of Gluttonies kitchen*, doe thou alſo bid me proface, and let me not riſe from table, till I am perfect in all the generall rules of Epicures and cormorants." *Comus* is the god of drunkenneſs, "deus temulentiæ," Gronov. *Theſaur.* vol. viii. 1408; and preſides over revellings and nightly dances, "comeſſantium, nocturnarúmque ſaltationum *Comum* fuiſſe præſidem," *Ibid.* vol. ix. 174. And, in the *Tableaux de Philoſtrate* par D' Embry, 1615, his name is derived from κωμάζειν, which the annotator conſiders of the ſame import "comme *collationer, rire, danſer* et *boire* d'autant," p. 10. TODD.

Ver. 60. *The Celtick and Iberian fields,*] France and Spain. THYER.

Ver. 61. ——————— ominous] *Ominous*, is dangerous, inauſpicious, full of portents, prodigies, wonders, monſtrous appearances, misfortunes, ſynonimous words for *omens*. So Beaumont and Fletcher, *Sea Voyage*, A. i. S. i. of a dreary deſart.

"All that were made for man's uſe flie this deſart:
"No airy fowl dares make his flight o'er it,
"It is ſo *ominous*."

And ſee *Par. Reg.* B. iv. 481. "This *ominous* night, &c." Hence we may perhaps beſt explain an obſcure line in *Hamlet*, A. i. S. i. "And prologue to the *omen* coming on." Here, ſays Theobald, *prologue* and *omen* are "ſynonimous." But *omen* is the danger, the cataſtrophe. Afterwards, Comus's wood is called "this *adventurous* glade," v. 79. T. WARTON.

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Offering to every weary traveller
His orient liquour in a cryſtal glaſs,
To quench the drouth of Phœbus; which as they taſte,
(For moſt do taſte through fond intemperate thirſt,)
Soon as the potion works, their human countenance,
The expreſs reſemblance of the Gods, is chang'd
Into ſome brutiſh form of wolf, or bear,
Or ounce, or tiger, hog, or bearded goat,
All other parts remaining as they were;
And they, ſo perfect is their miſery,
Not once perceive their foul disfigurement,

Ver. 67. *(For moſt do taſte through fond intemperate thirſt,)*] Thus Ulyſſes, taking the charmed cup from Circe, Ov. *Met.* xiv. 276.

—— " Accipimus ſacrâ data pocula dextrâ,
" Quæ ſimul *arenti ſitientes* hauſimus *ore*." T. WARTON.

Ver. 70. Into ſome brutiſh form] So Harrington, of Alcina's enchantments, *Orl. Fur.* B. vi. ſt. 52.

" Yet looke no leſſe but *chang'd* at laſt to be
" *Into ſome brutiſh beaſt*, ſome ſtone, or tree." TODD.

Ver. 73. *And they, ſo perfect is their miſery,*
Not once perceive their foul disfigurement,] Compare Spenſer, *Faer. Qu.* ii. i. 54. of Sir Mordant, where his Lady relates to Sir Guyon his wretched captivity in the Bower of Bliſs, under the enchantreſs Acraſia, whoſe " *charmed cup*," ſt. 55, finally deſtroys him, and by whom, ſays the lady, he had before been

" In chaines of luſt and lewde deſires ybound,
" And *ſo transformed from his former ſkill*,
" *That me he knew not, neither his owne ill*." TODD.

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But boaſt themſelves more comely than before;

Ver. 74. ——————— disfigurement,] So, in *Par. Loſt* B. ix. 521.

" *Disfiguring* not God's likeneſs, but their own."

And B. iv. 127. of Satan.

" Saw him *disfigur'd*, &c." T. WARTON.

Milton repeatedly uſes the ſubſtantive itſelf. See his *Proſe-W.* i. 226. edit. Amſt. " A foul *disfigurement* and burden." Again, p. 293. " *Disfigurement* of body." TODD.

Ver. 75. *But boaſt themſelves* &c.] He certainly alludes to that fine ſatire in a dialogue of Plutarch, *Opp.* Tom. ii. Francof. fol. 1620. p. 985, where ſome of Ulyſſes's companions, diſguſted with the vices and vanities of human life, refuſe to be reſtored by Circe into the ſhape of men. Jos. WARTON.

Or, perhaps, to J. Baptiſta Gelli's Italian Dialogues called *Circe*, formed on Plutarch's plan. T. WARTON.

Dr. Newton obſerves, that there is a remarkable difference in the transformations wrought by Circe and thoſe by her ſon Comus: In Homer, the perſons are entirely changed, their mind alone remaining as it was before, *Odyſſ.* x. 239: But here, only their head or countenance is changed, and for a very good reaſon, becauſe they were to appear upon the ſtage, which they might do in maſks: In Homer too, they are ſorry for the exchange, v. 241: But here, the allegory is finely improved, and they have no notion of their diſfigurement: This improvement upon Homer might ſtill be copied from Homer, who aſcribes much the ſame effect to the herb *Lotos*, *Odyſſ.* ix. 94, which whoever taſted, " forgot his friends and native home."—

After all, Milton perhaps remembered Plato, where he alludes to the intoxicating power of the herb and to the wretched ſituation of the *Lotophagi*, in that ſtriking deſcription of profligate youths, who, immerſed in pleaſure, not only refuſe to hear the advice of friends, " *but boaſt themſelves more comely than before:* Καὶ τὴν μὲν ΑΙΔΩ, ἩΛΙΘΙΟΤΗΤΑ ὈΝΟΜΑΖΟΝΤΕΣ, ὠθοῦσιν ἔξω ἀτίμως φυγάδα· κ. τ. λ. De Repub. lib. viii. Platon. *Opp.* edit. Serran. Tom. ii. p. 560. TODD.

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And all their friends and native home forget,
To roll with pleaſure in a ſenſual ſtye.
Therefore when any, favour'd of high Jove,
Chances to paſs through this adventurous glade,

Ver. 76. *And all their friends and native home forget,*] Aſtolpho thus deſcribes his ſituation, when he was enchanted by Alcina, *Orl. Fur.* C. vi. ſt. 47.

" Nè di Francia, nè d' altro mi remembra." TODD.

Ver. 77. *To* roll *with pleaſure in a* ſenſual ſtye.] Milton applies the ſame fable, in the ſame language, to Tiberius, *Par. Reg.* B. iv. 100.

—— " Expel this *monſter* from his throne,
" Now made a *ſtye.*" T. WARTON.

But Milton here remembered B. Jonſon's Maſque, *Pleaſure reconciled to Virtue*, in which Hercules thus addreſſes Comus and his crew;

" Burdens, and ſhames of Nature, periſh, die!
" (For yet you never liv'd, but *in the ſtie*
" *Of Vice have wallow'd*, and in that *ſwine's* ſtrife
" Been buried under the offence of life.)" TODD.

Ver. 78. *Therefore when any, favour'd of high Jove,*
Chances to paſs through this adventurous glade,] The *Spirit* in *Comus* is the *Satyr* in Fletcher's *Faithful Shepherdeſs*. He is ſent by Pan to guide ſhepherds paſſing through a foreſt by moonlight, and to protect innocence in diſtreſs. A. iii. S. i. vol. iii. p. 145.

" But to my charge. Here muſt I ſtay
" To ſee what mortals loſe their way,
" And, by a falſe fire, ſeeming bright,
" Train them in, and ſet them right:
" Then muſt I watch if any be
" Forcing of a Chaſtity;
" If I find it, then in haſt
" I give my wreathed horn a blaſt,
" And the Faeries all will run, &c."

See alſo above, v. 18. Where our Spirit ſays,

" But to my taſk." T. WARTON.

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Swift as the ſparkle of a glancing ſtar
I ſhoot from heaven, to give him ſafe convoy,
As now I do: But firſt I muſt put off
Theſe my ſky-robes ſpun out of Iris' woof,

Ver. 80. *Swift as the ſparkle of a glancing ſtar*] There are few finer compariſons that lie in ſo ſmall a compaſs. The Angel Michael thus deſcends in Taſſo, *Stella cader*, &c. C. ix. 62. Milton has repeated the thought in *Par. Loſt*, B. iv. 555.

" Thither came Uriel, gliding through the even
" On a ſun-beam, *ſwift* as a *ſhooting ſtar*
" In Autumn thwarts the night, when vapours fir'd
" Impreſs the air, &c."

Where the additional or conſequential circumſtances heighten and illuſtrate the ſhooting ſtar, and therefore contribute to convey a ſtronger image of the deſcent of Uriel. But the poet there ſpeaks: and, in this addreſs of the Spirit, any adjunctive digreſſions of that kind, would have been improper and without effect. I know not, that the idea of the *rapid* and *dazzling deſcent* of a celeſtial being is intended to be impreſſed on Homer's compariſon of the deſcent of Minerva, applied by the commentators to this paſſage of *Comus*. See *Il.* iv. 74. The ſtar, to which Minerva is compared, emits ſparkles, but is ſtationary; it does not fall from its place. It is a bright portentous meteor, alarming the world. And its ſparkles, which are only accompaniments, are not ſo introduced as to form the ground of the ſimilitude. Shakſpeare has the ſame thought, but with a more complicated alluſion, in *Venus and Adonis*, edit. 1596. Signat. C. iiij. It is where Adonis ſuddenly ſtarts from Venus in the night.

" Looke how a bright ſtar *ſhooteth* from the ſkie,
" So glides he in the night from Venus' eye."

Compare *Par. Reg.* B. iv. 619. T. WARTON.

Compare alſo G. Fletcher's *Chriſt's Vict.* i. 72.

" When, *like the ſtars*, the ſinging *angels ſhot*
" *To earth*." TODD.

Ver. 83. ——————— *ſpun out of* Iris' woof,] So our author of the Archangel's military robe, *Par. Loſt*, Book xi. 244.

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And take the weeds and likeneſs of a ſwain
That to the ſervice of this houſe belongs,
Who with his ſoft pipe, and ſmooth-dittied ſong,
Well knows to ſtill the wild winds when they roar,
And huſh the waving woods; nor of leſs faith,

" *Iris* had dipt the *woof*." Mr. Steevens ſuggeſts, that the vulgar phraſe *Iriſh* ſtitch is a corruption from *Iris*. Milton has frequent alluſions to the colours of the rainbow. *Truth* and *Juſtice* are not only orbed in a rainbow, but are apparelled in its colours, *Ode on Nativ.* ſt. xv. T. WARTON.

Ver. 84. *And take the weeds and likeneſs of a ſwain* &c.] Henry Lawes, the muſician, who acted the part of the *Spirit*. See the *Preliminary Notes*, p. 206. TODD.

Ver. 87. *Well knows to* ſtill the wild winds *when they roar,*
And huſh *the waving* woods;] Lawes himſelf, no bad poet, in " A Paſtorall Elegie to the memorie of his brother William," applies the ſame compliment to his brother's muſical ſkill.

" Weep, ſhepherd ſwaines!
" For him that was the glorie of your plaines.
" He could allay the murmurs of the wind;
" He could appeaſe
" The ſullen ſeas,
" And calme the fury of the mind."

This is printed among " CHOICE PSALMES *put into Muſick, &c. By Henry and William Lawes, &c.* Lond. 1648." 4to. It is to this book, that Milton's Sonnet to Henry Lawes is prefixed. I have before mentioned Lawes's verſes prefixed to Cartwright's Poems. Lawes wrote a poem in praiſe of Dr. Wilſon, King Charles's favourite luteniſt, and muſick-profeſſor at Oxford, prefixed to Wilſon's " *Pſalterium Carolinum*, the devotions of his ſacred Majeſtie, &c." fol. 1657. T. WARTON.

Wilſon had alſo paid a poetical compliment to Lawes, on his publiſhing his " *Second Book of Ayres*," in 1655. Of Lawes's poetical Talents ſee a ſpecimen, in the *Preliminary Notes*, p. 219.

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And in this office of his mountain watch
Likelieſt, and neareſt to the preſent aid
Of this occaſion. But I hear the tread
Of hateful ſteps; I muſt be viewleſs now.

COMUS *enters with a charming rod in one hand, his glaſs in the other; with him a rout of monſters, * headed like ſundry ſorts of wild beaſts, but*

Lawes is complimented in a ſimilar manner by J. Harington, in his Verſes prefixed to the *Choice Pſalms:*

" To *chaine wild windes* calme raging ſeas, &c."

And by J. Phillips, in his Verſes on Lawes's 1*ſt. B. of Ayres:*

" To tame the wildeſt beaſts, to *ſtill the winds*, &c."

Compare Sylveſter, of Jubal, *Du Bart.* ed. ſup. p. 231.

——————— frames the melodious lute,
" That makes *woods* hearken, and the *windes be mute.*"

Of this moſt beautiful paſſage before us, Gray and Pope have availed themſelves; the former in his *Inſtallation Ode*, ſt. viii; the latter in his third *Paſtoral*, v. 41, and in his thirteenth *Iliad*, v. 20. TODD.

Ver. 92. ——————— *I muſt be* viewleſs *now.*] The epithet *viewleſs* occurs in the *Ode on the Paſſion*, ſt. viii, and in *Par. Loſt*, B. iii. 518. Shakſpeare has " the *viewleſs* winds." Mr. Bowle obſerves, that the Spirit's conduct here much reſembles that of Oberon in the *Midſum. Night's Dream.*

" But who comes here? I am inviſible,
" And I will overhear their conference." T. WARTON.

* *headed like ſundry ſorts of wild beaſts,*] Such is the crew, ſubſervient to the enchantreſs Alcina, in *Orl. Fur.* B. vi. ſt. 61, which Harington deſcribes

" Of monſtrous ſhape, and of an vgly hew;
" Some looke like dogs, and ſome like apes in view."

And, in his *briefe Allegorie* of the poem, edit. 1607, p. 406, he again mentions this " monſtrous band, of which ſome haue *heads* like dogges, ſome haue *countenances* and geſtures of apes, ſome

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otherwiſe like men and women, their apparel gliſtering; they come in making a riotous and unruly noiſe, with torches in their hands.

Comus.

The ſtar, that bids the ſhepherd fold,
Now the top of heaven doth hold;
And the gilded car of day
His glowing axle doth allay
In the ſteep Atlantick ſtream;
And the ſlope ſun his upward beam

are armed with prongs, with forkes, with hookes, with broches, (all out of the kitchen;) of all which, what other meaning can be gathered but this; that idlenes, and ſlouth, and the not betaking ones ſelfe to ſome honeſt trauell, cauſeth men to proue drunkards, gluttons, &c." See alſo the note on v. 653. TODD.

Ver. 93. *The ſtar, that bids the ſhepherd fold,*] Collins, in his beautiful *Ode to Evening*, introduces this paſtoral notation of time, accompanied with the moſt romantick and delightful imagery:

—— " When THY *folding-ſtar* ariſing ſhows
" His paly circlet, at his warning lamp
" The fragrant Hours and Elves
" Who ſlept in buds the day,
" And many a Nymph, who wreaths her brows with ſedge,
" And ſheds the freſhening dew, and, lovelier ſtill,
" The penſive Pleaſures ſweet,
" Prepare *thy* ſhadowy *car.*" TODD.

Ver. 95. *And the* gilded car *of* day] Petrarch, *Son.* 187. P. i.

" Quando 'l *ſol* bagna in mar *l' aurato carro.*"

The ſun's " *aurato carro*" is alſo a phraſe in *Rime* del Rinaldi, Venet. 1608, p. 191. Chaucer, *Teſt. of Creſeide*, v. 208, has " Phœbus' " *goldin carte.*" TODD.

Ver. 96. *His* glowing axle *doth allay*
In the ſteep Atlantick *ſtream;*] The *glowing axle* reſembles an expreſſion of Petrarch, *Canz.* v. P. i.

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Shoots againſt the duſky pole,
Pacing toward the other goal
Of his chamber in the Eaſt.
Mean while welcome Joy, and Feaſt,
Midnight Shout, and Revelry,
Tipſy Dance, and Jollity.
Braid your locks with roſy twine,
Dropping odours, dropping wine.
Rigour now is gone to bed,
And Advice with ſcrupulous head.

" Come 'l *ſol* volge *le infiammate ruote*,
" Per dar luogo alla notte."

Perhaps the text is an alluſion to the opinion of the ancients, that the ſetting of the ſun *in the Atlantick ocean* was accompanied with a noiſe, as of the ſea hiſſing. See Juvenal, *Sat.* xiv. 280.

" Audiet *Herculeo ſtridentem gurgite ſolem*." TODD.

Ver. 100. *Pacing toward the other goal*
Of his chamber in the Eaſt.] In alluſion to the ſame metaphors employed by the Pſalmiſt, *Pſ.* xix. 5. " *The ſun* as a bridegroom *cometh out of his chamber*, and rejoiceth as a ſtrong man *to run a race*." NEWTON.

Ver. 107. *Rigour now is* gone to bed,
And Advice with ſcrupulous head, &c.] Much in the ſtrain of Sidney, *Englands Helicon*, p. 1. edit. 1600.

" Night hath clos'd all in her cloake.
" Twinkling ſtars loue-thoughts prouoke;
" Daunger hence good care doth keepe,
" Iealouſie itſelfe doth *ſleepe*."

Compare alſo Spenſer's *Aſtrophel*:

" Your merry glee is now *laid* all *abed*."

Again, in *December*:

" Delight is *laid abed*." T. WARTON.

Ver. 108. *And* Advice *with ſcrupulous head.*] The manu-

Strict Age and four Severity,
With their grave ſaws, in ſlumber lie.
We, that are of purer fire,
Imitate the ſtarry quire,
Who, in their nightly watchful ſpheres,
Lead in ſwift round the months and years.
The ſounds and ſeas, with all their finny drove,
Now to the moon in wavering morrice move;

ſcript reading, "And *quick Law*," is the beſt. It is not the eſſential attribute of *Advice* to be *ſcrupulous*: but it is of *Quick Law*, or *Watchful Law*, to be ſo. WARBURTON.

It was, however, in character for Comus to call *Advice, ſcrupulous*. It was his buſineſs to depreciate, or ridicule, *Advice*, at the expence of truth and propriety. T. WARTON.

Ver. 109. ——— *Severity*,] There is an earlier uſe of this word in the ſame ſignification. See Daniel's *Compl. Roſam.* ſt. 39. ed. 1601. fol.

"Titles that cold *Seueritie* hath found." T. WARTON.

Ver. 110. ——— ſaws,] *Saws*, ſayings, maxims. Shakſpeare, *As you like it*, A. i. S. ix.

"Full of wiſe *ſaws*." NEWTON.

Ver. 113. ——— watchful ſpheres,] So, in the *Ode Nativ.* v. 21. "And all *the ſpangled hoſt keep watch in order bright*." See alſo *Vac. Exerciſe*, v. 40. "The *ſpheres of watchful fire*." Compare *Baruch*, iii. 34. "The *ſtars* ſhined in their *watches*." And *Ecclus*, xliii. 10. TODD.

Ver. 116. ——— *in wavering* morrice *move*;] The *Morrice*, or *Mooriſh dance*, was firſt brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to aſſiſt his father-in-law, Peter king of Caſtile, againſt Henry the baſtard. PECK.

In the *Morgante Maggiore* of Pulci, we have "Balli alla *moreſca*," which he gives to the age of Charlemagne, Cant. iv. 92. T. WARTON.

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And, on the tawny ſands and ſhelves,
Trip the pert faeries and the dapper elves.
By dimpled brook and fountain-brim,
The Wood-Nymphs, deck'd with daiſies trim,

Ver. 119. *By* dimpled brook] Shenſtone has adopted this picturesque expreſſion. *Ode, Rural Elegance.*

" Forego a court's alluring pale
" For *dimpled brook* and leafy grove."

Thomſon has " *dimpled* pool," *Spring*, v. 173. and " *dimpled* water," *Ib.* v. 425. See alſo Browne's *Brit. Paſt.* B. ii. S. v. ed. 1613. p. 114.

" And euery *riuer* with vnvſual pride
" And *dimpled* cheeke rowles ſleeping to the tyde." TODD.

Ibid. ——————— fountain-brim,] This was the paſtoral language of Milton's age. So Drayton, *Bar. W.* vi. 36.

" Sporting with Hebe by a *fountaine brim*."

And ſee Warner's *Albion's England*, B. ix. 46. We meet with *ocean-brim* in *Par. Loſt*, B. v. 140. In the *Faerie Queene*, brim is ſimply uſed for *ſhore*, v. ix. 35.

" Towards the weſtern *brim* began to draw."

And ſimply for *bank*, in Drayton's *Q. of Cynth.* vol. ii. p. 662.

" At length I on a fountaine lit
" Whoſe *brim* with pinks was planted."

The ſame author has " *broad-brimm'd* Orellana," *Polyolb.* S. xix. vol. iii. p. 1037. And Shakſpeare, *Temp.* A. iv. S. i. " Pionied and twilled *brims*." Fletcher, " Where the gravel from the *brim*," *Faith. Shep.* A. iii. S. i. vol. iii. p. 154. The ſame writer has a ſingular uſe of the word in this ſenſe, *Ibid.* A. iv. S. i. p. 165.

——————— " underneath the *brim*
" Of ſailing pines that edge yon mountain in."

With an obvious meaning. Our author has a ſtill more peculiar uſe of the word, yet in the ſame ſenſe, in his *Prelatical Epiſcopacy*. " This cited place lies upon the very *brim* of another

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Their merry wakes and paſtimes keep;
What hath night to do with ſleep?
Night hath better ſweets to prove;
Venus now wakes, and wakens Love.
Come, let us our rights begin;
'Tis only day-light that makes ſin,

corruption," *Proſe Works*, vol. i. 33. Many other inſtances might be brought from Drayton, Browne, Spenſer, &c. One of my reaſons for ſaying ſo much of this word, will appear in the Note on v. 924.

" May thy *brimmed* waves for this." T. WARTON.

Ver. 121. *Their* merry wakes *and paſtimes keep;*] Alluding to country *wakes*, which were celebrated with nightly dances. Milton often adverts to *ruſtick feſtivities*. Thus at v. 174, there ſeems an alluſion to the cuſtom of *Harveſt-home*. See alſo *L'Allegro*, v. 97, and *Comus* again, v. 959. TODD.

Ver. 124. *Venus now wakes, and wakens Love.*] Milton perhaps remembered his favourite poet's alluſion to the goddeſs. See the *Hippolytus* of Euripides, v. 106.

Οὐδείς μ' ἀρέσκει ΝΥΚΤΙ ΘΑΥΜΑΣΤΟΣ θεῶν.

Compare alſo Spenſer, *Brit. Ida.* C. ii. ſt. 3.

" *Night* is *Love's* holy-day." TODD.

Ver. 125. *Come, let us our* rights *begin*;] Fenton, I believe, firſt altered *rights* to *rites*. He has been followed by doctor Newton and by Mr. Warton in his firſt edition. But in Mr. Warton's ſecond edition the original reading is reſtored. Tickell reads *nights*. TODD.

Ver. 126. *'Tis only day-light that makes ſin,*] Mr. Bowle ſuppoſes that Milton had his eye on theſe gallant lyricks of a Song in Jonſon's *Fox*, A. iii. S. vii.

" 'Tis no ſinne love's fruit to ſteale,
" But the ſweet thefts to reveale:
" To be taken, to be ſeene,
" Theſe have crimes accounted beene." T. WARTON.

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Which theſe dun ſhades will ne'er report.—
Hail, Goddeſs of nocturnal ſport,
Dark-veil'd Cotytto! to whom the ſecret flame
Of midnight torches burns; myſterious dame,
That ne'er art call'd, but when the dragon woom
Of Stygian darkneſs ſpets her thickeſt gloom,

Ver. 127. ——— dun ſhades] So, in Fairfax's *Taſſo*, ed. 1600, B. ix. ſt. 62.

" The horrid darknes, and the *ſhadowes dunne*." TODD.

Ver. 129. *Dark-veil'd* Cotytto!] *The Goddeſs of wantonneſs*, See Leland's Advant. and Neceſs. of Chriſtian Revelation. vol. i. p. 173, 8vo. Dr. Newton obſerves, that " ſhe was originally a ſtrumpet, and had midnight ſacrifices at Athens, and is therefore very properly ſaid to be *dark-veiled*." Her rites were termed *Cotyttia*, and her prieſts *Baptæ*. See Juvenal *Sat.* ii. v. 91. Davies gives a long deſcription of Cotitto in his *Scourge of Folly*, 1611. p. 89. Milton makes her the companion of Hecate, the patroneſs of enchantments, to whom Comus and his crew v. 535. " do abhorred rites:" her myſteries requiring *the veil of that darkneſs*, over which Hecate preſided. TODD.

Ver. 132. ——— ſpets *her thickeſt gloom*,] Tickell firſt changed the old word *ſpets* to *ſpits*, which Fenton and doctor Newton have adopted. Mr. Warton reſtored the original reading, and, at the ſame time, obſerved, that Drayton uſes *ſpetteth* without a familiar or low ſenſe, *Bar. W.* ii. 35. of an exhalation or cloud: " *Spetteth* his lightning forth outrageouſlie:" And that Spenſer has " Fire-*ſpetting* forge," *Faer. Qu.* ii. vii. 3, which is not correct, the original reading being " fire-*ſpitting*." Mr. Dunſter, however, in his *Conſiderations on Milton's early reading*, 1800, p. 90, remarks, that *ſpet* for *ſpit* is very common with Sylveſter; and more eſpecially reſpecting *dragons*, and all the ſerpent kind: He cites the following appoſite line from *Du Bart*, 1621, p. 60.

" Maugre the deluge that Rome's *dragon ſpet*;"

and other inſtances from pp. 62, and 356. TODD.

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And makes one blot of all the air;
Stay thy cloudy ebon chair,
Wherein thou rid'ſt with Hecat', and befriend
Us thy vow'd prieſts, till utmoſt end
Of all thy dues be done, and none left out;
Ere the blabbing eaſtern ſcout,

Ver. 133. *And makes one* blot] So, in one of Shakſpeare's *Sonnets*, "When clouds do *blot* the heaven." TODD.

Ver. 134. *Stay thy* cloudy *ebon* chair,
Wherein thou rid'ſt *with Hecat'*,] So, in *Par. Loſt*, B. ii. 929. of Satan, who

"As *in a cloudy chair*, aſcending *rides*
"Audacious." TODD.

Ver. 135. ——————— Hecat',] *Hecate* is here uſed as a diſſyllable, as it is in the *Midſ. N. Dr.* Act and Sc. ult. and in *Macbeth*, A. ii. S. i. and A. iii. S. v. where Mr. Malone obſerves that "Marlowe, though a ſcholar, has likewiſe uſed the word *Hecate* as a diſſyllable, in Dr. Fauſtus:

"Plutoe's blew fire, and *Hecat's tree*,
"With magick ſpells ſo compaſs thee."

The ſame may be ſaid of Jonſon, *Sad Shepherd*, A. ii. S. iii.

——— "that very night
"We earth'd her in the ſhades, when our dame *Hecat'*
"Made it her gaing night over the kirk-yard."

Where, by the way, it may be mentioned, that Maudlin the witch (who is the ſpeaker) calls Hecate *the miſtreſs of witches*, "OUR DAME *Hecate*," which has eſcaped the notice of Mr. Steevens and Mr. Tollet, in their remarks on Shakſpeare's being cenſured for introducing *Hecate* among the vulgar witches. See Steevens's *Shakſ.* vol. vii. p. 490, ed. 1793. In the Camb. MS. Milton obſerves the legitimate pronunciation of *Hecate*. See alſo v. 535.

"Doing abhorred rites to *Hecaté*." TODD.

Ver. 138. *Ere the* blabbing *eaſtern ſcout*,] Shakſpeare, *K. Hen. VI.* P. ii. A. iv. S. i.

"The gaudy, *blabbing*, and remorſeful *day*." TODD.

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The nice morn, on the Indian ſteep
From her cabin'd loop-hole peep,
And to the tell-tale ſun deſcry
Our conceal'd ſolemnity.—

Ver. 139. —— nice] A finely choſen epithet, expreſſing at once *curious* and *ſqueamiſh*. HURD.

Ibid. ———— *on the Indian ſteep*] Dante, *Purgatorio*, C. ix. 2. " Al balzo d' Oriente. TODD.

Ver. 140. *From her cabin'd* loop-hole peep,] Compare Pulci, *Morg. M.* C. vi. 2. " Era il ſol al *balcon* d'oriente &c." The morning *peeping* from the Eaſt is an expreſſion, of which our elder poets appear to have been fond. Dr. Newton brings an inſtance from Fletcher's *Faith. Shepherdeſs*, A. v. S. i.

" See the bluſhing *morn doth peep*, &c."

Mr. Bowle, from Drayton, *Muſ. Elyſ.* ed. 1630. p. 22.

" The *ſunne* out of the eaſt doth *peepe*."

To theſe may be added Spenſer, *Faer. Qu.* iv. v. 45, Fairfax, *Taſſo*, ed. 1600. B. ix. ſt. 74, The *Mirour for Magiſtrates*, ed. 1610. p. 730, Sylveſter, *Du Bartas*, ed. fol. 1621, p. 841, and P. Fletcher, ſtill more to the point, in his *Piſc. Eclogues*, 1633, p. 43, of the morning:

" Out of her *window* cloſe ſhe bluſhing *peeps*."

Gray has adopted this old expreſſion in his *Elegy:*

" Oft have we ſeen him at the *peep of dawn*." TODD.

Ver. 141. ——— *the* tell-tale ſun] The epithet has been ſaid to allude to the fable of the Sun's diſcovering Mars and Venus, and *telling tales* to Vulcan, *Odyſſ.* viii. 302. But ſee rather *Brit. Ida*, 1628. C. ii. ſt. 3.

" The thick-lock'd boughs ſhut out the *tell-tale ſun*,
" For Venus hated his *all-blabbing* light."

And Shakſpeare, *Rape of Lucrece.*

" Make me not object to the *tell-tale day*."

And Habington, *Caſtara*, ed. 1635, p. 45.

—— " the buſie *tell-tale day*." TODD.

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Come, knit hands, and beat the ground
In a light fantaſtick round.

THE MEASURE.

Break off, break off, I feel the different pace
Of ſome chaſte footing near about this ground.

Ver. 143. *Come*, knit hands, *and* beat *the* ground
In a light fantaſtick round.] Compare Fletcher's *Faith. Shep.* A. i. S. i.

—— " *Arm in arm*
" Tread we ſoftly in a *round:*
" While the hollow neighbouring ground, &c."

And Jonſon, in his *Maſques.*

" In motions ſwift and meet
" The happy *ground to beat.*" T. WARTON.

See alſo Hor. *Od.* I. xxxvii. 1. And Sir John Davies, in his *Orcheſtra*, edit. 1596, ſt. 75.

——— " the Graces painted are
" *With hand in hand dancing* an endleſs *round;*——
" With equal foot they *beat* the flowery *ground.*"

I muſt obſerve, that in a Song in the Comedy of *Wily Beguiled*, 1606, the Graces are alſo thus deſcribed:

" The Graces, *linking hand in hand,*
" In love have *knit* a glorious band."

Compare *Par. Loſt*, B. iv. 266. " Univerſal Pan, *knit* with the Graces and the Hours *in dance.*" The plate in D'Embry's *Tableaux de Philoſtrate*, 1615, repreſents part of *Comus's* crew with knit hands, dancing in a round. It is a midnight ſcene: At a table ſeveral are feaſting: A band of muſick in a gallery. *Comus* is in the front, with a torch in one hand, and a ſpear in the other: he appears to be intoxicated. TODD.

Ver. 144. A *dance* is here begun, called *The Meaſure*; which the magician almoſt as ſoon breaks off, on perceiving the approach of *ſome chaſte footing*, from a ſagacity appropriated to his character. T. WARTON.

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Run to your ſhrouds, within theſe brakes and trees;
Our number may affright: Some virgin ſure
(For ſo I can diſtinguiſh by mine art)
Benighted in theſe woods. Now to my charms,
And to my wily trains; I ſhall ere long
Be well-ſtock'd with as fair a herd as graz'd
About my mother Circe. Thus I hurl
My dazzling ſpells into the ſpungy air,

A *meaſure* is ſaid to have been a *court dance* of a ſtately turn; but ſometimes to have expreſſed *dances in general*. A *round* is thus defined in Barret's Alvearie, 1580. "*When men daunſe and ſing, taking hands round.*" But the moſt curious and lively deſcription of the *meaſure*, and the *round*, is given in a ſeries of fifteen lines, in Browne's *Britannia's Paſtorals*, B. i. S. iii. ed. 1613, p. 55. TODD.

Ver. 147. —— ſhrouds,] To your *receſſes*, *harbours*, *hiding-places*, &c. So, in the *Hymn. Nativ.* v. 218. "Nought but profoundeſt hell can be his *ſhroud*." And ſee *Par. Loſt.* B. x. 1068. We have the verb, *Par. Reg.* B. iv. 419. And below in *Comus*, v. 316. where the line is written in the manuſcript, "Within theſe *ſhroudie* limits." Whence we are led to ſuſpect, that our author, in ſome of theſe inſtances, has an equivocal reference to *ſhrouds* in the ſenſe of the *branches of a tree*, now often uſed. And a tree, when lopped, is ſaid to be *ſhrouded*. Compare Chaucer, *Rom. R.* v. 54.

"For there is neither buſke nor hay
"In May that it nill *ſhrouded* bene
"And it with new leves wrene." T. WARTON.

See Jonſon's Maſque, *Pleaſure reconciled to Virtue*, where Hercules thus addreſſes Comus and his crew;

"But here muſt be no ſhelter, nor no *ſhroud*
"For ſuch: Sink grove, or vaniſh into cloud." TODD.

Ver. 154. *My* dazzling *ſpells*] Fletcher, *Faith. Shep.* A. iii. S. i. vol. iii. p. 150:

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Of power to cheat the eye with blear illuſion, 155
And give it falſe preſentments, leſt the place

" I ſtrew theſe herbs to purge the air:
" Let your odour drive from hence
" All miſts that *dazzle* ſenſe, &c."

Again, in the ſame play, if I remember right,

" There is another *charm*, whoſe power will free
" The *dazzled* ſenſe."

Adam ſays, that in his converſation with the angel, his earthly nature was *overpower'd* by the heavenly, and, as with an object that excels the ſenſe, " *dazzled* and ſpent," *Par. Loſt*, B. viii. 457. T. WARTON.

Ver. 154. ——— ſpungy] Milton availed himſelf of Shakſpeare's epithet in *Cymbeline*, " The *ſpungy* South." STEEVENS.

The epithet is here applied with peculiar effect, ſignifying that *the air abſorbs and retains the ſpells*, at the command of the magician. " *Auſter's ſpungie* thirſt" occurs in Sylveſter, *Du Bart.* 1621, p. 320. TODD.

Ver. 155. —— *to cheat the* eye *with* blear *illuſion.*] In our author's *Reformation*, &c. " If our underſtanding have a film of ignorance over it, or be *blear* with gazing on other falſe gliſterings, &c." *Pr. W.* i. 12. But *blear-eyed* is a common and well-known phraſe. T. WARTON.

To blear the eye was formerly a phraſe that ſignified *to deceive*. See *Songs and Sonnets of Uncertain Authours*, firſt printed in 1557, reprinted in 8vo. 1717. " An old Lover to a young Gentlewoman." p. 248.

" Ye are too yonge to bring me in,
" And I too old to gape for flies;
" I have too long a lover been,
" If ſuch yonge babes ſhould *bleare mine eyes*."

So Shakſpeare, *Tam. of the Shrew*, A. v. S. i.

" While counterfeit ſuppoſes *blear'd thine eyne*."

And Sylveſter, *Du Bartas*, ed. fol. 1621. p. 175.

——" blind Error had not *blear'd his eyes*."

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And my quaint habits breed aſtoniſhment,
And put the damſel to ſuſpicious flight;
Which muſt not be, for that's againſt my courſe:
I, under fair pretence of friendly ends,
And well-plac'd words of glozing courteſy
Baited with reaſons not unplauſible,
Wind me into the eaſy-hearted man,

The ſame phraſe is in the Italian: "*Abbagliare gli occhi* dello 'atelletto," See Vocab. *Della Cruſca.* TODD.

Ver. 157. *And my* quaint habits *breed* &c.] That is, my *ſtrange* habits, as Mr. Warton has obſerved; in which ſenſe, *quaint* is often uſed by Spenſer. But Milton here illuſtrates himſelf in the Preface to his *Hiſt. of Moſcovia*: "Long ſtories of abſurd ſuperſtitions, ceremonies, *quaint habits*, &c." TODD.

Ver. 161. ——————— glozing] *Flattering, deceitful.* As in *Par. Loſt*, B. iii. 93. "*Glozing lies.*" Perhaps from Spenſer, *Faer. Qu.* iii. viii. 14. "Could well his *glozing* ſpeeches frame." See Marlow's *Edward Second*, "The *glozing* head of thy baſe minion thrown." Reed's *Old Pl.* ii. 317. And Lilly's *Alexander and Campaſpe*, "Not to *gloze* with your tongue." A. iii. S. i. Compare *Apol. Smectymn.* §. viii. "Immediately he falls to *glozing*, &c." T. WARTON.

Ver. 162. Baited &c.] So, in *Samſ. Agon.* 1066. "The *bait* of honied words." The ſame metaphor is uſed by Spenſer, *Faer. Qu.* iii. x. 6.

———" with commune ſpeech
" He courted her, yet *baited* every word." TODD.

Ver. 163. Wind *me*] Tickell and Fenton read "*Win* me." Tonſon's edition of 1713 reads the ſame; but that of 1705 has the genuine reading "*Wind* me." Poſſibly the corruption might be intended as an emendation, agreeable to *Par. Loſt*, B. ix. 734.

————" his *words*, replete with guile,
" Into her heart too eaſy entrance *won*." TODD.

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And hug him into ſnares. When once her eye
Hath met the virtue of this magick duſt,
I ſhall appear ſome harmleſs villager,
Whom thrift keeps up about his country gear.
But here ſhe comes; I fairly ſtep aſide,

Ver. 164. ——— *When once her eye*
Hath met the virtue of this magick duſt,] This refers to a previous line, "my *powder'd* ſpells," v. 154. But *powder'd* was afterwards altered into the preſent reading *dazzling*. When a poet corrects, he is apt to forget and deſtroy his original train of thought. T. WARTON.

Ver. 166. *I ſhall appear ſome harmleſs villager,*] Compare Taſſo, *Gier. Lib.* C. xiv. ſt. 55.

" Non lunge un ſagaciſſimo valetto
" Poſe, di panni paſtorai veſtito. TODD.

Ibid. *I ſhall appear ſome harmleſs villager,*
Whom thrift &c.] So ſtands the context in the editions 1637 and 1645: But thus in the edition 1673, and in thoſe of Tonſon.

" I ſhall appear ſome harmleſs villager,
" And hearken, if I may, her buſineſs here.
" But here ſhe comes, I fairly ſtep aſide."

Where, beſide the tranſpoſition, the line, *Whom thrift* &c. is omitted. Tickell, however, has followed the two firſt editions, with the emendation of "her buſineſs *hear*," and with no comma after *may*, according to the table of *Errata* in 1673. Fenton copies Tickell. T. WARTON.

In Tonſon's edition of 1713 the reading is precisely the ſame as Tickell's. Tickell's edition was publiſhed in 1720. Dr. Dalton and Mr. Colman have followed this reading. Compare Spenſer, *Shep. Cal.* Decemb. v. 17.

" Hearken a while the rurall ſong, &c." TODD.

Ver. 168. *Fairly*] That is, *ſoftly*. HURD.

Fair and *ſoftly*, were two words which went together, ſignifying *gently*. The corpſe of Richard the ſecond was conveyed in a

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And hearken, if I may, her buſineſs here.

The Lady enters.

This way the noiſe was, if mine ear be true,
My beſt guide now: Methought it was the ſound
Of riot and ill-manag'd merriment,
Such as the jocund flute, or gameſome pipe,
Stirs up among the looſe unletter'd hinds;
When for their teeming flocks, and granges full,
In wanton dance they praiſe the bounteous Pan,
And thank the Gods amiſs. I ſhould be loth
To meet the rudeneſs, and ſwill'd inſolence,
Of ſuch late waſſailers; yet O! where elſe

litter through London, "*faire* and *ſoftly*," Froiſſart, P. ii. ch. 249. T. WARTON.

Ver. 178. *To meet the rudeneſs, and* ſwill'd *inſolence,*
Of ſuch late waſſailers;] In ſome parts of England, eſpecially in the Weſt, it is ſtill cuſtomary for a company of mummers, in the evening of the chriſtmas-holidays, to go about carouſing from houſe to houſe, who are called the *waſſailers*. To much the ſame purpoſe ſays Fletcher, *Faith. Shep.* A. v. S. i.

——" The woods, or ſome near town,
" That is a neighbour to the bordering down,
" Hath drawn them thither, 'bout ſome luſty ſport,
" Or ſpiced *waſſel-boul*, to which reſort
" All the young men and maids of many a cote,
" Whilſt the trim minſtrell ſtrikes his merry note."

Selden mentions the " yearlie *was-haile* in the country on the vigil of the new year," *Notes on Polyolb.* S. ix. vol. iii. p. 838. Compare *Love's Lab. Loſt*, A. v. S. ii.

" He is wit's pedlar, and retails his wares
" At wakes, and *waſſels*, meetings, markets, fairs."

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Shall I inform my unacquainted feet
In the blind mazes of this tangled wood?
My Brothers, when they saw me wearied out

And Jonson, of a rural feast in the Hall of Sir Wroth, *For.* ii. iii.

" The jolly *Wassal* walks the often round."

In Macbeth, " Wine, and *wassel*," mean, in general terms, feasting and drunkenness. A. i. S. vii. Jonson personifies *Wassel*, " her page bearing a brown bowl," *Masques*, vol. vi. 3. In *Ant. and Cleop.* we have " lascivious *wassels*." See also *Hamlet*, A. i. S. vii. In the text, *swill'd insolence* is similar to *flown with insolence* &c. Par. Lost, B. i. 502. Read *swoln*. T. WARTON.

Mr. Nott, the ingenious Translator of Select Odes from the Persian poet Hafez, Lond. 1787, observing that several of our words are deduced from the Persian and Arabick, considers *wassail* as derived from the Persian word *wesel*, which, he believes, signifies *enjoyment* in almost all its senses. Dr. Johnson has derived it from the Saxon *Waes heal: Be of good health*, or, *Your health*: Whence a drinker was anciently called a *was-heiler*, or a *wisher of health*. In the text, " swill'd *insolence*" is *inebriated* infolence. So, in G. Fletcher's *Chr. Vict.* st. 51.

" Others within their arbours *swilling* sat,
" With laughing Bacchus."

Anciently a *swilboule* signified a *pot-companion*. See Minsheu's Guide into Tongues, 1627. TODD.

Ver. 180. *Shall I* inform *my unacquainted* feet] In the *Faithful Shepherdess*, Amoret wanders through a wild wood in the night, but under different circumstances, yet not without some apprehensions of danger. We have a parallel expression in *Samf. Agon.* v. 335.

——" hither hath *inform'd*
" Your younger *feet*." T. WARTON.

Ver. 181. ——————— tangled *wood?*] " They seek the dark, the bushy, the *tangled* forest," *Prose-W.* vol. i. p. 13. And see *Par. Lost*, B. iv. 176. T. WARTON.

And, *Ode Nativ.* v. 188. " The Nymphs in twilight shade of *tangled* thickets mourn." TODD.

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With this long way, reſolving here to lodge
Under the ſpreading favour of theſe pines,
Stept, as they ſaid, to the next thicket-ſide,
To bring me berries, or ſuch cooling fruit
As the kind hoſpitable woods provide.
They left me then, when the gray-hooded Even,
Like a ſad votariſt in palmer's weed,

Ver. 184. *Under the* ſpreading favour *of theſe pines,*] This is like Virgil's "*Hoſpitiis* teneat *frondentibus* arbos," *Georg.* iv. 24. An inverſion of the ſame ſort occurs in Cicero, in a Latin verſion from Sophocles's *Trachiniæ*, of the Shirt of Neſſus. *Tuſc. Diſp.* ii. 8.

"Ipſe inligatus *peſte* interimor *textili.*" T. WARTON.

Ver. 186. *To bring me* berries, *or ſuch cooling fruit*
As the kind hoſpitable woods provide.] So Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 105. Where, ſays the virgin-ſhepherdeſs Clorin,

"My meat ſhall be what theſe wild woods afford
"*Berries*, and cheſnuts, &c."

See alſo ibid. p. 107, and p. 145. By laying the ſcene of his Maſk in a wild foreſt, Milton ſecured to himſelf a perpetual fund of pictureſque deſcription, which, reſulting from ſituation, was always at hand. He was not obliged to go out of his way for this ſtriking embelliſhment: it was ſuggeſted of neceſſity by preſent circumſtances. The ſame happy choice of ſcene ſupplied Sophocles in *Philoctetes*, Shakeſpeare in *As you Like it*, and Fletcher in the *Faithful Shepherdeſs*, with frequent and even unavoidable opportunities of rural delineation, and that of the moſt romantick kind. But Milton has had additional advantages: his foreſt is not only the reſidence of a magician, but is exhibited under the gloom of midnight. Fletcher, however, to whom Milton is confeſſedly indebted, avails himſelf of the latter circumſtance. T. WARTON.

Ver. 188. ——— *when the* gray-*hooded Even,*
Like a ſad votariſt &c.] Milton, notwithſtanding

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Roſe from the hindmoſt wheels of Phœbus' wain.
But where they are, and why they came not back,
Is now the labour of my thoughts; 'tis likelieſt
They had engag'd their wandering ſteps too far;

his abhorrence of every thing that related to ſuperſtition, often dreſſes his imaginary beings in the habits of popery. But poetry is of all religions: and popery is a very poetical one. In *Par. Reg.* the morning "comes forth with pilgrim ſteps in *amice gray*," B. iv. 426. This is what is called *grauis amictus*, in the Roman ritual. Milton's *Melancholy* is a penſive *Nun*. A *votariſt* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmer's weeds*. Leland ſays, that Ela counteſs of Warwick was buried in Oſeney Abbey, her image in "the habite of a *vowes*," that is, a Nun, *Itin.* vol. ii. 19.

T. WARTON.

I ſubjoin Mr. Maſon's beautiful illuſtration of the word in his *Elfrida*, where the Lady ſays,

——————————— "why am I
"Here ſhrouded up, like the pale *votariſt*,
"Who knows no viſitant, ſave the lone owl,
"That leaves his ivy-creſted battlements,
"And ſails on ſlow wing through the cloyſter'd iles,
"Liſtening her faintly oriſons." TODD.

Ver. 189. ——————— palmer's weed,] Spenſer, *Faer. Qu.* ii. i. 52. "I wrapt myſelf in *palmer's weed*." NEWTON.

Guy, diſguiſed like a pilgrim, when about to engage Colbrond the giant, "puts off his *palmer's weed*." Drayton *Polyolb.* Song xii. vol. iii. p. 898. T. WARTON.

The *palmer's weed* is explained in Drayton's *Polyolb.* S. xii. p. 198. ed. 1622.

"Himſelf, a *palmer* poore, in *homely ruſſet* clad." TODD.

Ver. 193. ——————— *their* wandering ſteps] So, in thoſe beautiful and impreſſive lines, which cloſe the *Paradiſe Loſt*:

"They hand in hand, with *wandering ſteps* and ſlow,
"Through Eden took their ſolitary way."

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And envious darkneſs, ere they could return,
Had ſtole them from me: elſe, O thieviſh Night,

And thus Spenſer, *Fuer. Qu.* i. x. 34.

——— " his weaker *wandring ſteps* to guide,
" An ancient matron ſhe to her does call." TODD.

Ver. 194. *And* envious *darkneſs,*] Juliet well applies the ſame expreſſive epithet to approaching light, *Rom. and Jul.*

——— " look, look what *envious* ſtreaks
" Do lace the ſevering clouds in yonder eaſt."

Compare alſo Browne, *Brit. Paſt.* B. 2. S. 4. edit. 1613.

" When *envious* night commands them to be gone." TODD.

Ver. 195. ——————— *O* thieviſh Night,] Ph. Fletcher's *Piſc. Ecl.* p. 34. edit. 1633.

——————— " the *thieviſh Night*
" *Steals* on the world, and *robs* our eyes of light."

Euripides has " κλεπτῶν γὰρ ἡ νὺξ, *Iphigen. in Taur.* v. 1033 : But quite under another ſenſe. As alſo Homer, *Il.* iii. 11. In the preſent age, in which almoſt every common writer avoids palpable abſurdities, at leaſt monſtrous and unnatural conceits, would Milton have introduced this paſſage, where *thieviſh Night* is ſuppoſed, *for ſome felonious purpoſe, to ſhut up the ſtars in her dark lantern?* Certainly not. But in the preſent age, correct and rational as it is, had *Comus* been written, we ſhould not perhaps have had ſome of the greateſt beauties of its wild and romantick imagery. T. WARTON.

Compare Cartwright's *Ordinary*, Reed's *Old Pl.* vol. x, p. 259.

" See, how the *ſtealing Night*
" Hath blotted out the light."

But Milton's uncommon expreſſions, *thieviſh night, felonious end*, and *dark lantern*, ſeem as if reſulting from the conſideration of circumſtances peculiar to a ſubject, that had often employed his pen; I mean the *Gunpowder-Plot*. See his fine poem *In Quintum Novembris*, and his four epigrams *In Proditionem Bombardicam*. Nor would Milton, I think, have uſed theſe remarkable phraſes, if he had not intended an alluſion to the hiſtory. Mr. Walker

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Why ſhould'ſt thou, but for ſome felonious end,
In thy dark lantern thus cloſe up the ſtars,
That Nature hung in Heaven, and fill'd their lamps
With everlaſting oil, to give due light
To the miſled and lonely traveller?
This is the place, as well as I may gueſs,
Whence even now the tumult of loud mirth
Was rife, and perfect in my liſtening ear;
Yet nought but ſingle darkneſs do I find.
What might this be? A thouſand fantaſies
Begin to throng into my memory,
Of calling ſhapes, and beckoning ſhadows dire,

directs me to the exclamation of Hadriana, in the tragedy of that name by Luigi Groto, 1578.

" O del mio ben nemica, *avara notte*,
" Perche sì ratto corri, fuggi, voli,
" A ſommerger te ſteſſa, e me, nel mare?" TODD.

Ver. 205. ——— *A thouſand* fantaſies
Begin to throng *into my memory*, &c.] Milton had here perhaps a remembrance of Shakſpeare, *King John*, A. v. S. vii.

" With many *legions* of ſtrange *fantaſies*,
" Which, in their *throng* and preſs to that laſt hold,
" Confound themſelves." T. WARTON.

See alſo Burton's beautiful Song, prefixed to his *Anat. of Melancholy*, ſt. 6.

" Methinks I hear, methinks I ſee
" Ghoſts, goblins, fiends: My *phantaſie*
" Preſents a thouſand ugly *ſhapes*." TODD.

Ver. 207. *Of calling ſhapes, and beckoning ſhadows dire,*
And aery tongues that ſyllable mens names
On ſands, and ſhores, and deſart wilderneſſes.] I remember theſe ſuperſtitions, which are here finely applied, in

And aery tongues that ſyllable mens names
On ſands, and ſhores, and deſart wilderneſſes.

the ancient Voyages of Marco Paolo the Venetian. He is ſpeaking of the vaſt and perilous deſart of Lop in Aſia. "Cernuntur et audiuntur in eo, interdiu, et *ſæpius noctu*, dæmonum variæ illuſiones. Unde viatoribus ſumme cavendum eſt, ne multum ab invicem ſeipſos diſſocient, aut aliquis a tergo ſeſe diutius impediat. Alioquin, quamprimum propter montes et calles quiſpiam comitum ſuorum aſpectum perdiderit, non facile ad eos perveniet: nam audiuntur ibi *voces* dæmonum qui ſolitarie incedentes *propriis* appellant *nominibus*, voces *fingentes* illorum quos comitari ſe putant, ut a recto itinere abductos in perniciem deducant." *De Regionib. Oriental.* L. i. C. xliv. But there is a mixture from Fletcher's *Faithful Shepherdeſs*, A. i. S. i. p. 108. The ſhepherdeſs mentions, among other nocturnal terrours in a wood, "Or voices calling me in dead of night." Theſe fancies, from Marco Paolo, are adopted in Heylin's *Coſmographie*, I am not ſure if in any of the three editions printed before *Comus* appeared. See Lib. iii. p. 201. edit. 1652. fol. Sylveſter, in *Du Bartas*, has alſo the tradition in the text, edit. fol. ut ſupr. p. 274. T. WARTON.

The ſame fancies are related in Munſter's *Coſmographia*, lib. v. See Hiſt. de Spectris, edit. 1656. p. 111. See likewiſe Burton's *Anat. of Melancholy*, part i. ſect. ii. edit. 1624. p. 43. Milton might here alſo have had in remembrance the *marvellous adventure* related by Alexander de Alexandro, *Gen. Dies*, lib. ii. cap. ix. which Heywood, in his *Hierarchie of Angels*, ed. 1635. p. 601, has abridged, as follows: "A friend of mine of approved fidelitie called Gordianus, travelling with a neighbour towards Aretium, they loſt their way, and fell into deſarts and uninhabited places, inſomuch that *the very ſolitude bred no ſmall feare*. The ſunne being ſet, and darkneſſe growing on, they imagin they heare *men talking*; and haſting that way, to enquire of them the readieſt path to bring them out of that deſart, they fixed their eyes upon three ſtrange human *ſhapes*, of a feareful and unmeaſurable ſtature, &c. who *calling* and *beckoning* to them both with voice and geſture, and they not daring to approach them, they uſed ſuch undecent ſkipping and leaping, with ſuch

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Theſe thoughts may ſtartle well, but not aſtound,
The virtuous mind, that ever walks attended
By a ſtrong ſiding champion, Conſcience.—
O welcome, pure-ey'd Faith; white-handed Hope,
Thou hovering Angel, girt with golden wings;

brutiſh and immodeſt geſtures, that, halfe dead with feare, they were inforced to take them to their heels and runne, till at length they light upon a poore countryman's cottage, in which they were relieved and comforted." TODD.

Ver. 208. ——————— ſyllable] *Pronounce diſtinctly.* As in Ph. Fletcher's *Poet. Miſc.* p. 85. "Yet *ſyllabled* in fleſh-ſpell'd characters." T. WARTON.

Ver. 214. *Thou* hovering *Angel*, girt with golden wings;] Thus, in Shakſpeare's *Lover's Complaint*, Malone's *Suppl.* i. p. 769. "Which, like a *cherubin*, above them *hover'd.*" But *hovering* is here applied with peculiar propriety to the Angel Hope. In ſight, on the wing; and if not approaching, yet not flying away: Still appearing. Contemplation ſoars on *golden wing*, Il Penſ. v. 52. Mr. Bowle directs us to Arioſto, *Orl. Fur.* C. xiv. ſt. 880.

——————— "moſſe
"Con maggior fretta le *dorate penne.*"

And we have that "*golden-winged* hoſt," in the *Ode on the Death of an Infant*, ſt. ix. T. WARTON.

In Sandys's elegant *Paraphraſe* of the Pſalms, 1638, we have, in *Pſalm* xviii. "a *golden-winged* cherubin:" and in Craſhaw's *Sacred Poems*, edit. Paris, 1652. p. 82. "the *golden wings* of the bright youth of heauen." And, in his *Sofpetto d'Herode*, ſt. 13, edit. 1648. "Heaven's *golden-winged* herald." Compare alſo a paſſage, cited by Mr. Dunſter, in his *Conſiderations*, &c. p. 91, from Sylveſter, *Du Bart.* 1621, p. 241.

"I ſurely know the cherubins do *hover*
"*With* flaming *wings.*"

And ſee Spenſer, Hymne Heav. Beauty, v. 93.

——————— "thoſe bright cherubins,
"Which all with *golden wings* are *overdight.*" TODD.

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And thou, unblemiſh'd form of Chaſtity!
I ſee ye viſibly, and now believe
That He, the Supreme Good, to whom all things ill
Are but as ſlaviſh officers of vengeance,
Would ſend a gliſtering guardian, if need were,
To keep my life and honour unaſſail'd.
Was I deceiv'd, or did a ſable cloud
Turn forth her ſilver lining on the night?
I did not err, there does a ſable cloud
Turn forth her ſilver lining on the night,
And caſts a gleam over this tufted grove:

Ver. 215. *And thou*, unblemiſh'd form of *Chaſtity!* &c.] In the ſame ſtrain, Fletcher's *Shepherdeſs* in the ſoliloquy juſt cited:

——— "Then, ſtrongeſt Chaſtity,
"Be thou my ſtrongeſt guard, for here I'll dwell
"In oppoſition againſt fate and hell."

Unblemiſh'd forme is applied by May to Roſamond in her virgin ſtate, *Hen. II.* lib. v. edit. Lond. 1633. 12mo. "When that *unblemiſh'd forme*, ſo much admir'd." T. WARTON.

Ver. 221. *Was I deceiv'd, or did a ſable cloud*
Turn forth her ſilver lining on the night?
I did not err, there does &c.] Theſe lines are turned like that verſe of Ovid, *Faſt.* lib. v. 545. "Fallor? an arma ſonant? non fallimur: arma ſonabant." HURD.

See alſo note on *Eleg.* v. 5. The repetition, ariſing from the conviction and confidence of an unaccuſing conſcience, is inimitably beautiful. When all ſuccour ſeems to be loſt, Heaven unexpectedly preſents the ſilver lining of a ſable cloud to the virtuous. T. WARTON.

Ver. 225. *And caſts a gleam* &c.] This romantick ſcene is ſomewhat ſimilar to one in Sidney's *Arcadia*, 13th edit. p. 111. "Going a little aſide into the *wood*, where many times before ſhe had delighted to walk, her eyes were ſaluted with a *tuft of*

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I cannot halloo to my Brothers, but
Such noiſe as I can make to be heard fartheſt
I'll venture; for my new-enliven'd ſpirits
Prompt me; and they perhaps are not far off.

SONG.

SWEET Echo, ſweeteſt Nymph, that liv'ſt unſeen
Within thy aery ſhell, 231

trees, ſo cloſe ſet together, as, *with the ſhade the moon gave through it*, might breed a fearful kind of devotion to look upon it." TODD.

Ver. 226. *I cannot halloo to my Brothers*, &c.] So the Jaylor's Daughter in B. and Fletcher, benighted alſo and alone in a wood, whoſe character affords one of the fineſt female mad ſcenes in our language, *Two noble Kinſ.* A. iii. S. ii. vol. x. p. 55. She is in ſearch of Palamon.

" I cannot halloo, &c.
—— " I have heard
" Strange howls this live long night, &c." T. WARTON.

Ver. 230. ———— *that liv'ſt unſeen*] So Sylveſter, *Du Bartas*, p. 1210. ed. ut ſupr.

" Babbling Echo, voice of vallies,
" *Aierie* elfe *exempt from view*." TODD.

Ver. 231. ———— ſhell,] Dr. Dalton, in adapting this maſk to the ſtage, has written *cell*. *Cell* is alſo written in the margin of the Camb. MS. Drayton, *Nimphall* iii, p. 28. ed. 1630, might likewiſe countenance this reading.

" And *Echo* oft doth tell
" Wondrous things from her *cell*."

But Dr. Hurd ſays, " the true reading is certainly *ſhell*; meaning as Dr. Warburton obſerves, the *horizon*, which, in another place, he calls the *hollow round* of Cynthia's ſeat, *Ode Nativ.* ſt. 10. That is, the *hollow circumference* of the heavens." Churchill, in

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By ſlow Meander's margent green,
And in the violet-embroider'd vale,
Where the love-lorn nightingale
Nightly to thee her ſad ſong mourneth well; 235

his Roſciad, ſays of Barry the player: "His voice comes forth like Echo from her *ſhell*." Todd.

Ver. 233. ——— *violet-embroider'd*] This is a beautiful compound epithet, and the combination of the two words that compoſe it, natural and eaſy. Our poet has, in his early poems, coined [uſed] many others, equally happy and ſignificant; ſuch as, *love-darting, amber-dropping, flowery-kirtled, low-roſted, ſnaky-headed, fiery-wheeled, white-handed, ſin-worn, home-felt, ruſhy-fringed, pure-ey'd, tinſel-ſlipper'd*. Jos. Warton.

Compare *Par. Loſt*, B. iv. 700.

——— "Under foot the *violet*,
"Crocus, and hyacinth, with rich inlay
"*Broider'd* the ground."

And Browne, *Sheph. Pipe*, Ecl. iv. ed. 1614.

"Methinks no April ſhowre
"*Embroider* ſhould the ground."

The alluſion is the ſame in *Lycidas*, v. 148. T. Warton.

G. Wither, in his *Emblems* Lond. 1634. B. iii. Illuſtr. 25. has "The *flow'r-embroydred* earth." And Browne, *Brit. Paſt.* B. i. S. iv. "The various Earth's *embrodered* gown;" and B. ii. Song ii. the *brodred vale*." But ſee Chaucer, *Leg. of good Women*, v. 119.

——— "ſwete gras,
"That was with *flouris* ſwete *embroudid* al." Todd.

Ver. 234. ——— love-lorn] Deprived of her mate; as *laſs-lorn* in the *Tempeſt*, A. iv. S. ii. T. Warton.

Ver. 235. Nightly *to thee her* ſad ſong mourneth *well*;] Compare Virgil, *Georg.* iv. 513.

——— "*illa*
"*Flet noctem*, ramoque ſedens *miſerabile carmen*
"*Integrat*, &c." Todd.

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Canſt thou not tell me of a gentle pair
That likeſt thy Narciſſus are?
O, if thou have
Hid them in ſome flowery cave,
Tell me but where,

Ver. 236. ——— *a* gentle pair] So Fletcher, *Faith. Shep.* A. i. S. i. p. 117.

——— " A *gentle pair*
" Have promis'd equal love." T. WARTON.

Ver. 238. *O, if thou have*
Hid them in ſome flowery cave,] Here is a ſeeming inaccuracy for the ſake of the rhyme. But the ſenſe being hypothetical and contingent, we will ſuppoſe an ellipſis of *ſhouldeſt* before *have*. A verſe in *St. John* affords an appoſite illuſtration. " If thou *have* borne him hence, tell me where thou *haſt* laid him." xx. 15. We find another inſtance below, v. 887.

" And bridle in thy headlong wave,
" Till thou our ſummons anſwer'd *have*."

In the mean time it muſt be allowed, that *thou* and *you* are abſolutely ſynonimous. See biſhop Lowth's *Grammar*, pp. 67, 68. edit. 1775. T. WARTON.

The expreſſion, " if *thou have* hid," is correct. It is the proper form of the ſubjunctive mood. TODD.

Ver. 240. *Tell me but where,*] Mr. Steevens ſuggeſts, that part of the Addreſs to the Sun, which Southerne has put into the mouth of Oroonoko, is evidently copied from this paſſage.

" Or if thy ſiſter goddeſs has preferr'd
" Her beauty to the ſkies to be a ſtar,
" Oh! tell me where ſhe ſhines." T. WARTON.

We may compare with Milton Gaſcoigne's *Princelie Pleaſures at Kenelworth Caſtle*, edit. 1587, A. ii. S. ii. Nichalis *ſola*.

" If euer Eccho founded at requeſt,
" To ſatisfie an vncontented mind;
" Then, Eccho, now come helpe me in my queſt,
" And tel me where I might Zabeta finde;
" Speake, Eccho, ſpeake; where dwels Zabeta, where?"

TODD.

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Sweet queen of parly, daughter of the ſphere!
So may'ſt thou be tranſlated to the ſkies,
And give reſounding grace to all Heaven's harmonies.

Ver. 241. ——— *daughter of the ſphere!*] Milton has given her a much nobler and more poetical original than any of the ancient mythologiſts. He ſuppoſes her to owe her firſt exiſtence to the reverberation of the muſick of the ſpheres; in conſequence of which he had juſt before called the horizon her *aery ſhell*. And from the gods (like other celeſtial beings of the claſſical order) ſhe came down to men. WARBURTON.

So, in his Verſes *At a Solemn Muſick*, v. 2. "*Sphere-born* harmonious Siſters, *Voice* and Verſe." Daniel, in his *Complaint of Roſamond*, ed. 1605, calls Echo "daughter of the aire." So does Sylveſter *Du Bart*. 1621, p. 172. TODD.

Ver. 243. *And give reſounding grace to all Heaven's harmonies.*] That is "The grace of their being accompanied with an echo." Lawes, in ſetting this Song, has thought fit to mar the ſound, ſenſe, and elegance, of a moſt beautiful line, by making a pleaſant profeſſional alteration.

"And hold a *counterpoint* to all Heaven's harmonies."

The goddeſs Echo was of peculiar ſervice in the machinery of a Maſk, and therefore often introduced. Milton has here uſed her much more rationally than moſt of his brother maſk-writers. She is invoked in a ſong, but not without the uſual tricks of ſurpriſing the audience by ſtrange and unexpected repetitions of ſound, in Browne's *Inner Temple Maſque*, to which I have ſuppoſed our author might have had an eye, p. 227. She often appears in Jonſon's maſks. This frequent introduction, however, of Echo in the maſks of his time, ſeems to be ridiculed even by Jonſon himſelf in *Cynthia's Revels*, A. i. S. i. Mercury invokes Echo, and wiſhes that ſhe would *ſalute* him with her *repercuſſive* voice, that he may know with certainty in what *caverne* of the earth her *ayrie* ſpirit is contained. "How or where I may direct my ſpeech, that thou maiſt heare." When ſhe ſpeaks, Mercury wondering that ſhe is ſo near at hand, proceeds with great ſolemnity:

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Enter Comus.

Comus. Can any mortal mixture of earth's mould
Breathe ſuch divine enchanting raviſhment? 245

" Knowe, gentle ſoule then, I am ſent from Ioue;
" Who, pitying the ſad burden of thy woes
" Still growing on thee, in thy want of wordes
" To vent thy paſſion for Narciſſus death,
" Commands that now, after three thouſand yeeres
" Which have been exerciſed in Iuno's ſpight,
" Thou take a corporall figure, and aſcend
" Enricht with vocall and articulate power."

He then, in burleſque of this ſort of machinery uſual on the occaſion, prepares to ſtrike the *obſequious* earth twice with his winged rod, to *give thee way.* And as a ſong was always the ſure conſequence of Echo being raiſed, a burleſque ſong follows, which Mercury thus introduces.

" Begin, and, more to grace thy cunning voice,
" The *humourous* aire ſhall mixe her *ſolemne* tunes
" With thy *ſad* words: ſtrike muſicque from the *ſpheares,*
" And with your *golden raptures fwell our eares.*"

This play was firſt acted in 1600. T. WARTON.

Mr. Warton is not correct, in aſſigning the alteration of v. 243 to Lawes. The technical phraſe, " And *hold a counterpoint,*" appears once to have exiſted in the Camb. MS. See v. 243 of the Original Various Readings. TODD.

Ver. 244. *Can any mortal mixture of earth's mould*
Breathe ſuch divine enchanting raviſhment?] This was plainly perſonal. Here the poet availed himſelf of an opportunity of paying a juſt compliment to the voice and ſkill of a real ſongſtreſs; juſt as the two boys are complimented for their beauty and elegance of figure. And afterwards, the ſtrains that " *might create a ſoul under the ribs of death,*" are brought home, and found to be the voice " *of my moſt honour'd Lady,*" v. 564. Where the real and aſſumed characters of the ſpeaker are blended.
T. WARTON.

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Sure ſomething holy lodges in that breaſt,
And with theſe raptures moves the vocal air
To teſtify his hidden reſidence.
How ſweetly did they float upon the wings
Of ſilence, through the empty-vaulted night,
At every fall ſmoothing the raven-down
Of darkneſs, till it ſmil'd! I have oft heard
My mother Circe with the Syrens three,

Comus's ſpeech is introduced much in the ſame manner with that of Albert's, in B. and Fl. *Sea-Voyage*, A. ii.

——————— "Do I yet live?
"Sure it is aire I breathe; what place is this?
"Sure ſomething more than human keeps reſidence here."
BOWLE.

Ver. 252. ——————— *I have oft heard*
My mother Circe with the Syrens three, &c.] Originally from Ovid, *Metam.* xiv. 264, of Circe.

"Nereides, Nymphæque ſimul, quæ vellera motis
"Nulla trahunt digitis, nec fila ſequentia ducunt,
"Gramina diſponunt; ſparſoſque ſine ordine flores
"Secernunt calathis, variaſque coloribus herbas.
"Ipſa, quod hæ faciunt, opus exigit: ipſa quid uſus
"Quoque ſit in folio, quæ ſit concordia miſtis,
"Novit; et advertens penſas examinat herbas."

See alſo ibid. v. 22, 34. Milton calls the Naiades, he ſhould have ſaid Nereides, *flowery-kirtled*, becauſe they were employed in collecting flowers. But William Browne, the paſtoral writer, had juſt before preceded our author in this imitation from Ovid, in his *Inner Temple Maſque*, on the ſtory of Circe, p. 143.

"Call to a dance the fair Nereides,
"With other Nymphs which do in every creeke,
"In woods, on plains, on mountains, *ſimples* ſecke
"For powerful Circe; and let in a ſong, &c."

Here, in *ſimples*, we have our author's "*potent herbs and drugs.*" It is remarkable, that Milton has intermixed the Syrens with

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Amidſt the flowery-kirtled Naiades,
Culling their potent herbs and baleful drugs; 255
Who, as they ſung, would take the priſon'd ſoul,

Circe's Nymphs. Circe indeed is a ſongſtreſs in the Odyſſey: but ſhe has nothing to do with the Syrens. Perhaps Milton had this alſo from Browne's Maſque, where Circe uſes the muſick of the Syrens in the proceſs of her incantation, p. 134.

" Then, Syrens, quickly wend me to the bowre,
" To fitte their welcome, and ſhew Circe's powre."

Again, p. 13.

" Syrens, ynough, ceaſe: Circe has prevayl'd."

A ſingle line of Horace perhaps occaſioned this confuſion of two diſtinct fables, *Epiſt.* i. ii. 23.

" Sirenum voces, et Circes pocula noſti."

Milton, as we have ſeen, calls the Naiades, attendant on Circe, *flowery-kirtled.* They, or her Nymphs, are introduced by Browne " With chaplets of flowers, herbs, and weeds, on their heads, &c." p. 144. And the harmony of Circe's choir of Nymphs is deſcribed by Browne, p. 145. It is not ſaid either in Homer or Ovid, that Circe's Nymphs were ſkilled in ſinging. Dr. Newton remarks here, that *kirtle* is a woman's gown. So it is in the paſtoral writers of Milton's age, and before. And in Shakſpeare, where Falſtaffe aſks Doll, " What ſtuff wilt have a *kirtle* of ?" *Second P. K. Henr. IV.* A. ii. S. iv. But it originally ſignified a man's garment, and was ſo uſed anciently. At leaſt, moſt commonly. In Spenſer, *Envy*, not a female deity, wears a " *kirtle* of diſcoloured ſay," *Faer. Qu.* i. iv. 31. It was the name of the ſurcoat at the creation of Knights of the Garter. See Anſtis, *Ord. Gart.* i. 317. In an original roll of the Houſhold-Expences of Wykeham, biſhop of Wincheſter, dated 1394, is this entry. " In furrura duarum *curtellarum* pro Domino cum furrura agnina, x. s." That is, " For furring, or facing two *kirtles* for my Lord with Lambs-ſkin, 10s." T. WARTON.

Ver. 256. *Who, as they ſung, would take the* priſon'd *ſoul,*
And lap *it in Elyſium* :] In the old play, the *Return from Parnaſſus*, 1606. A. i. S. ii.

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And lap it in Elyſium: Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmur'd ſoft applauſe:
Yet they in pleaſing ſlumber lull'd the ſenſe,
And in ſweet madneſs robb'd it of itſelf;

" Sweet Conſtable doth take the wondering ear,
" And lays it up in willing *priſonment*."

Priſoned was more common than *impriſoned*. Shakſpeare, *Love's Lab. Loſt*, A. iv. S. iii.

—— " univerſal plodding *priſons* up
" The nimble ſpirits in the arteries."

Theſe are few inſtances out of many. We have " *lapped* in delight," in Spenſer, *F. Q.* v. vi. 6. And, in *L'Allegro*, v. 136, " *Lap* me in ſoft Lydian airs." T. WARTON.

Ver. 257. —————— *Scylla wept,*
And chid her barking waves into attention,
And fell Charybdis murmur'd ſoft applauſe :] Silius Italicus, of a Sicilian ſhepherd tuning his reed, *Bell. Pun.* xiv. 467. " Scyllæi tacuere canes; ſtetit atra Charybdis." The ſame ſituation and circumſtances dictated a ſimilar fiction or mode of expreſſion in either poet. But Silius avoided the boldneſs, perhaps impropriety, of the laſt image in Milton.
T. WARTON.

Ver. 259. —— fell Charybdis] So, in Sandys's *Travels*, ed. 1615. p. 248.

" And *fell Charybdis* rageth now in vain."

And in Sylveſter's *Du Bart.* ed. fol. 1621. p. 216.

" Through *fell Charybdis*." TODD.

Ver. 260. *Yet they in pleaſing ſlumber lull'd the ſenſe,*] So Spenſer, *Faery Queene*, Introduct. B. iii. ſt. 4.

" My ſences lulled are in ſlomber of delight." TODD.

Ver. 261. *And in ſweet madneſs robb'd it of itſelf;* &c.] Compare Shakſpeare, *Winter's Tale*, A. and S. ult.

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But ſuch a ſacred and home-felt delight,
Such ſober certainty of waking bliſs,
I never heard till now.—I'll ſpeak to her,
And ſhe ſhall be my queen.—Hail, foreign wonder!
Whom certain theſe rough ſhades did never breed,

——— " O ſweet Paulina!
" Make me think ſo twenty years together;
" No *ſettled ſenſes* of the word can match
" *The pleaſure of that madneſs.*" TODD.

Ver. 263. *Such ſober certainty of waking bliſs,*] Guarini, *Paſtor Fido*, A. v. Sc. ult.

" Vorrei pur, ch' altra prova
" Mi feſſe omai ſentire,
" Che'l mio dolce vegghiar' non è dormire." TODD.

Ver. 265. ——— *Hail, foreign wonder!*
Whom certain theſe rough ſhades did never breed,
Unleſs the Goddeſs &c.] Thus Fletcher, *Faith. Shep.* A. v. S. i. vol. iii. p. 188.

——— " Whate'er ſhe be;
" Be'ſt thou her ſpirit, or ſome divinity;
" That in her ſhape thinks good to walk this grove."

But perhaps our author had an unperceived retroſpect to the *Tempeſt*, A. i. S. ii.

Ferd. ——— " Moſt ſure, the Goddeſs
" On whom theſe airs attend!——
——— " My prime requeſt,
" Which I do laſt pronounce, is, O you wonder!
" If you be Maid, or no?"——

Milton's imitation explains Shakſpeare. *Maid* is certainly a *created being*, a Woman in oppoſition to Goddeſs. Miranda immediately deſtroys this fine ſenſe by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the ſentiment is the ſame. *Comus* is univerſally allowed to

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Unleſs the Goddeſs that in rural ſhrine
Dwell'ſt here with Pan, or Sylvan; by bleſt ſong
Forbidding every bleak unkindly fog 269

have taken ſome of its tints from the *Tempeſt*. Compare the *Faerie Queene*, iii. v. 36, ii. iii. 33. And B. and Fletcher's *Sea-Voyage*, A. ii. S. i. vol. ix. p. 106. edit. ut ſupr. And Ovid, where Salmacis firſt ſees the boy Hermaphroditus, *Metam.* iv. 320. And Browne's *Britannia's Paſtorals*, B. i. S. iv. p. 70.

—— " Hayle glorious deitie!
" If ſuch thou art, and who can deeme you leſſe?
" Whether thou reignſt Queen o' the wilderneſſe,
" Or art that Goddeſſe, 'tis vnknown to mee,
" Which from the ocean drawes her pedigree, &c."

Homer, (the father of true elegance as well as of true poetry) in the addreſs of Ulyſſes to Nauſicaa, is the original author of this piece of gallantry, which could not eſcape the vigilance of Virgil. See *Arcades*, v. 44. T. WARTON.

In the *Moſt pleaſant Comedie of Mucedorus*, the lady Amadine is thus addreſſed, Sign. A. 4.

" Moſt gracious goddeſſe, more than mortal wight,
" Your heauenly hewe of right imports no leſſe, &c."

And ſhe anſwers:

" No goddeſſe, ſhepheard, but a mortal wight,
" A mortall wight, diſtreſſed as thou ſeeſt, &c."

We muſt not forget Palamon's remark on beholding Arcite, Chauc. *Kn. Tale*, v. 1103. ed. Tyrwhitt.

" I n'ot whether ſhe be woman or goddeſſe."

See alſo Spenſer, *Faer. Qu.* i. vi. 16, of Una:

" The wood-borne people fall before her flat,
" And worſhip her as *Goddeſs of the wood*."

And Dryden's *Cymon* on viewing *Iphigenia* ſleeping:

" An awful fear his ardent wiſh withſtood,
" Nor durſt diſturb the *Goddeſs of the wood*;
" For ſuch ſhe ſeem'd." TODD.

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To touch the proſperous growth of this tall wood.

Lad. Nay, gentle ſhepherd, ill is loſt that praiſe,
That is addreſs'd to unattending ears;
Not any boaſt of ſkill, but extreme ſhift
How to regain my ſever'd company,
Compell'd me to awake the courteous Echo
To give me anſwer from her moſſy couch.

Com. What chance, good Lady, hath bereft you thus?

Ver. 270. Comus's *Addreſs* to the Lady, from v. 265, to the end of this line, is in a very high ſtyle of claſſical gallantry. As Cicero ſays of Plato's language, that if Jupiter were to ſpeak Greek, he would ſpeak as Plato has written; ſo we may ſay of this language of Milton, that, if Jupiter were to ſpeak Engliſh, he would expreſs himſelf in this manner. The paſſage is exceeding beautiful in every reſpect; but all readers of taſte will acknowledge, that the ſtyle of it is much raiſed by the expreſſion *Unleſs the Goddeſs*, an elliptical expreſſion, unuſual in our language, though common enough in Greek and Latin. But if we were to fill it up and ſay, *Unleſs thou beeſt the Goddeſs;* how flat and inſipid would it make the compoſition, compared with what it is. LORD MONBODDO.

Ver. 273. ——— *but* extreme ſhift] I find this expreſſion with the accent on the firſt ſyllable of *extreme*, in the *Mir. for Magiſtrates*, edit. 1610, p. 430.

" In ruſtie armour as in *extream ſhift*." TODD.

Ver. 275. ——— *to* awake *the courteous* Echo
To give me anſwer from her *moſſy* couch.] Compare Jonſon's *Pan's Anniverſarie*. Hymne iii.

——" the applauſe it brings,
" *Wakes Echo from her ſeate*
" The cloſes to repeate." TODD.

Ver. 277, &c.] Here is an imitation of thoſe ſcenes in the Greek tragedies, where the dialogue proceeds by queſtion and

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Lad. Dim darkneſs, and this leafy labyrinth.
Com. Could that divide you from near-uſhering guides?
Lad. They left me weary on a graſſy turf.
Com. By falſhood, or diſcourteſy, or why?
Lad. To ſeek i' the valley ſome cool friendly ſpring.
Com. And left your fair ſide all unguarded, Lady?
Lad. They were but twain, and purpos'd quick return.
Com. Perhaps foreſtalling night prevented them.

anſwer, a ſingle verſe being allotted to each. The Greeks, doubtleſs, found a grace in this ſort of dialogue. As it was one of the characteriſticks of the Greek drama, it was natural enough for our young poet, paſſionately fond of the Greek tragedies, to affect this peculiarity. But he judged better in his riper years; there being no inſtance of this dialogue, I think, in his *Samſon Agoniſtes*. HURD.

Ver. 278. Dim darkneſs,] So Shakſpeare, *Rape of Lucrece*:

"Till ſable night, ſad ſource of dread and fear,
"Upon the world *dim darkneſs* doth diſplay."

Henry More, in his *Song of the Soul*, 1642, c. iii. p. 30, has "*dim* ſculking *darkneſſe*." TODD.

Ver. 282. *To ſeek i' the valley ſome cool friendly ſpring.*] Here Mr. Sympſon obſerved with me, that this is a different reaſon from what ſhe had aſſigned before, v. 186. "To bring me berries, &c." They might have left her on both accounts. NEWTON.

Ver. 285. —— foreſtalling] The word *foreſtall* was formerly uſed in the ſenſe of *prevent*, *hinder*, &c. as in *Par. Loſt*, B. x. 1024. So in Fairfax's *Taſſo*, B. xv. 47.

"An uglie ſerpent that *foreſtall'd* their way."

So alſo in Sylveſter's *Du Bartas*, p. 88. edit. fol. ut ſupr. "*Fore-*

Lad. How eaſy my misfortune is to hit!
Com. Imports their loſs, beſide the preſent need?
Lad. No leſs than if I ſhould my Brothers loſe.
Com. Were they of manly prime, or youthful bloom?
Lad. As ſmooth as Hebe's their unrazor'd lips.
Com. Two ſuch I ſaw, what time the labour'd ox

ſtalling thee of thy kind lover's kiſs." And often in Spenſer and Shakſpeare. Once in the latter, with the particular application of the text, *Cymbel.* A. iii. S. iv.

——————" May
" This *night foreſtall* him of the coming day." T. WARTON.

Ver. 289. *Were they of manly* prime, *or youthful bloom?*] Were they young men, or ſtriplings? *Prime* is perfection. " Nature here wanton'd as in her *prime*," Par. Loſt, B. v. 295. Again, what is more appoſite to the ſenſe of the text, B. xi. 245.

" His ſtarry helm unbuckled ſhow'd him *prime*
" *In manhood, where youth ended.*"

Again, where perhaps the diſtinction is more ſtrongly marked, B. iii. 646.

" And now a *ſtripling* Cherub he appears,
" Not of the *prime*, &c." T. WARTON.

Ver. 290. ——————*their* unrazor'd *lips.*] The unpleaſant epithet *unrazor'd* has one much like it in the *Tempeſt*, A. ii. S. v.

——" till new-born chins
" Are rough and *razorable.*" T. WARTON.

Milton here perhaps had Triſſino in view, *Ital, Liberat.* lib. xi.

——" Pur Achille era ancor grande;
" Nel reſto aveano una bellezza equale,
" Tutti dui biondi, e di regale aſpetto,
" Le *barbe* d'oro, e di pel biondo miſte,
" *Che non aveam provato anco il raſojo.*" TODD.

Ver. 291. ——————*what time the labour'd ox*
In his looſe traces from the furrow came,] The no-

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In his looſe traces from the furrow came,
And the ſwink'd hedger at his ſupper ſat;
I ſaw them under a green mantling vine,
That crawls along the ſide of yon ſmall hill,

tation of time is in the paſtoral manner, as in Virg. *Ecl.* ii. 66, and Hor. *Od.* III. vi. 41. The Greeks expreſs the whole very happily in the ſingle word ΒΟΤΑΤΤΟΣ. Hom. *Il.* xvii. 779.

Ἦμος δ' ἠέλιος μετιβείσσατο βουτόνδε. NEWTON.

This is claſſical. But the return of oxen or horſes from the plough, is not a natural circumſtance of an Engliſh evening. In England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from the life, where in deſcribing the departing day-light he ſays,

"The ploughman homeward plods his weary way."
T. WARTON.

The return of oxen and horſes from the plough is certainly not a natural circumſtance of an Engliſh evening, except it be an evening in winter, when the ploughman muſt work as long as he can ſee. In England the ploughman does not *always* quit his work at noon; three, four, and ſometimes five, being the time of returning from that work; in general, between three and four. Or perhaps, in Milton's time, the ploughman returned home at noon to feed his cattle, and refreſh himſelf; and afterwards reſumed his labour; as is the caſe, I believe, in ſome counties, at preſent. TODD.

Ver. 293. *And the* ſwink'd hedger *at his ſupper ſat;*] The *ſwink'd hedger's ſupper* is from nature. And *hedger*, a word new in poetry, although of common uſe, has a good effect. *Swink'd* is *tired, fatigued.* T. WARTON.

Swink is the language of Chaucer and Spenſer. Chaucer alſo applies the ſubſtantive *ſwinker* to a *ploughman*; "a trewe *ſwinker* and a gode was he," *Prol. Cant. T.* 533. The notation of time here is marked by ſimilar ſcenery in Apollonius Rhodius, *Argonaut.* Lib. i. 1172.

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Plucking ripe cluſters from the tender ſhoots;
Their port was more than human, as they ſtood:
I took it for a faery viſion

Ἦμος δ' ἀγρόθεν εἶσι φυτοσκάφος, ἤ τις ἀρότρευς
Ἀσπασίως, εἰς αὖλιν ἰὼν, δόρποιο χατίζων·
Λύτυ δ' ἐν ἁρμολῇ τετρυμμένα γούνατ' ἔκαμψεν, κ. τ. λ.
TODD.

Ver. 297. *Their* port *was* more than human, as they ſtood: *I took it for a* faery viſion &c.] I have adopted, in the firſt line, the pointing of editions 1645 and 1673. But perhaps that of 1637, is to be preferred.

" Their port was more than humaine; as they ſtood
" I took it, &c."

" As they ſtood before me, I took it, &c." But we have much the ſame form of expreſſion in the *Epitaph on the Marchioneſs of Wincheſter*, v. 21.

" And in his garland, *as he ſtood*,
" Ye might diſcern a cypreſs bud."

See *Acts Apoſt.* xxii. 13, 14. " One Ananias came unto me, and *ſtood*, and ſaid unto me, &c." Comus thus deſcribes to the Lady the ſtriking appearance of her Brothers: and after the ſame manner, in the *Iphigenia in Tauris* of Milton's favourite Greek tragedian Euripides, a ſhepherd deſcribes Pylades and Oreſtes to Iphigenia the ſiſter of the latter, as preternatural beings, and objects of adoration. v. 246.

Ἐνταῦθα δισσὰς εἶδε τις νεανίας
Βυθοροβοῦς ἠμῶν, κἀπεισχώρησεν πάλιν,
Ἄκροισι δακτύλοισι σορθμεύων ἴχνος·
Ἔλεξε δ'· Οὐκ ὁρᾶτε; δαίμονες τίνες
Θάσσουσιν οἴδε. Θεοσεβὴς δ' ἡμῶν τις ἦν
Ἀεσχύ χεῖρα, καὶ προσεῦξατ' εἰσίδων·
Ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
Δίσσοτα Παλαίμων, ——
Εἴτ' ὢν ἐν ἀκταῖς θάσσετον Διοσκόρω, κ. τ. λ.

Compare Note on v. 265. We have *port* in the ſame ſenſe, *Par. Loſt*, B. xi. 8. " Their *port* not of mean ſuitors." " *Their port was more than human*," occurs in Cartwright's Poems, in a

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Of ſome gay creatures of the element,
That in the colours of the rainbow live,
And play i' the plighted clouds. I was aw-ſtruck,

piece written 1636, after the exhibition, but before the publication of *Comus*. To the Queen, p. 268. edit. 1651. 8vo.

——" A ſtately maid appear'd, whoſe light
" Did put the little archers all to flight;
" Her ſhape was *more than human.*"

And here a partial determination of the ſenſe at *human*, may aſcertain the punctuation of 1637. T. WARTON.

The pointing in the editions of 1645 and 1673 more emphatically aſcertains the graceful ſtation of the Brothers, to which, I preſume, the poet intended a compliment. The ſucceeding compliment, paid to their elegant appearance, is highly poetical. The paſſage has been particularly noticed in a very valuable and intereſting work; from which we learn, that the Perſian *Peries*, the airy creatures of their poets, although a diſtinct ſpecies of imaginary beings, whoſe qualities and appearance by no means accord with Shakſpeare's idea of the fairy race, correſpond, however, with the ſublime notion of a *fairy viſion*, which Milton has here expreſſed. Of the *Peries*, exquiſite beauty is ſaid to be the moſt obvious characteriſtick; as appears from their poets; who, when they wiſh to compliment, in the moſt flattering manner, an admired object, elegantly compare her to one of this aerial race. See *Perſian Miſcellanies*, by William Ouſely, Eſq. 4to. 1795, chap. vi. TODD.

Ver. 299. ——————— *the* element,] In the north of England this term is ſtill made uſe of for the *ſky*. THYER.

Ver. 301. *And play i' the* plighted *clouds.*] The luſtre of Milton's brilliant imagery is half obſcured, while *plighted* remains unexplained. We are to underſtand the *braided* or embroidered clouds: in which certain airy elemental beings are moſt poetically ſuppoſed to ſport, thus producing a variety of tranſient and dazzling colours, as our author ſays of the ſun, *Par. Loſt*, B. iv. 596.

" Arraying with reflected purple and gold
" The clouds that on his weſtern throne attend."

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And, as I paſt, I worſhipt; if thoſe you ſeek,
It were a journey like the path to Heaven,
To help you find them.
Lad. Gentle Villager,
What readieſt way would bring me to that place?

In Spenſer we find *plight* for a fold, a ſilken robe, "purfled upon "with many a folded *plight*," Faer. Qu. ii. iii. 26. And *plight* or *folded* a participle, "ringes of ruſhes *plight*," ii. vi. 7. Chaucer, in the *Teſtament of Love*, has *plites* for *folds*. And *plite*, a verb, to *fold*, Tr. Cr. ii. 1204. of a Letter,

"Yeve me the labour it to ſowe and *plite*."

That is, "to ſtitch and *fold* it." From this verb *plight*, immediately came Milton's *plighted*, which I do not remember in any other writer. It is obvious to obſerve, that the modern word is *plaited*. T. WARTON.

But the old participle is uſed by the Father of Engliſh poetry, in his *Court of Love*, v. 1441.

"And with a trewlove, *plited* many a folde,
"She ſmote me through the very heart, &c."

P. Fletcher employs the participle *plight* in the ſenſe of *curled*, *Purp. Iſl.* C. vii. ſt. 23. edit. 1633.

"A long love-lock on his left ſhoulder *plight*."

And Milton illuſtrates himſelf in his *Hiſt. of England*, where he deſcribes Boadicea, B. ii. "She wore a *plighted* garment of divers colours," that is, a garment whoſe *plaits* or *foldings* were of divers colours. This ſeems to me the ſenſe of "*plighted* clouds," and alſo of "*tiſſued* clouds," *Ode Nativ.* ſt. xv. Compare the νέφη χροσαγῆντα, *Job* xxxvii. 2. A contemporary poet gives a paraphraſtick parallel to the "*plighted* clouds:" See *The Secrets of Angling*, by J. Davors, B. i.

"The watry cloudes that, in the ayre *vprold*,
"*With ſundry kindes of painted colloures* ſlie."

Sylveſter, as Mr. Dunſter obſerves, has "*pleighted* cloak," *Du Bart.* 1621, p. 72. So, in Emmiliane's *Hiſt. of Monaſtical Orders* 1693, p. 152, the Dominicans are deſcribed as wearing "a black *plited cloak*." TODD.

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Com. Due weſt it riſes from this ſhrubby point.
Lad. To find out that, good Shepherd, I ſuppoſe,
In ſuch a ſcant allowance of ſtar-light,
Would overtaſk the beſt land-pilot's art,
Without the ſure gueſs of well-practis'd feet.
Com. I know each lane, and every alley green,
Dingle, or buſhy dell of this wild wood,
And every boſky bourn from ſide to ſide,

Ver. 306. Due weſt *it riſes from this ſhrubby point.*] Milton had perhaps a predilection for the weſt, from a ſimilar but more picturesque information in *As you like it*, A. iv. S. i.

" *Weſt of this place*, down in the neighbour bottom, &c."
T. WARTON.

Ver. 312. Dingle, *or buſhy* dell *of this wild wood,*
And every boſky bourn *from ſide to ſide*, &c.] The outline is in Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 163. But Milton has judiciouſly avoided Fletcher's digreſſional ornaments, which, however poetical, are here unneceſſary, and would have been miſplaced.

——— " I have croſs'd
" All theſe woods over, ne'er a nook, or *dell*,
" Where any little bird or beaſt doth dwell,
" But I have ſought him; ne'er a bending brow
" Of any hill, or glade the wind ſings through,
" Nor a green bank, nor ſhade, where ſhepherds uſe
" To ſit and riddle, ſweetly pipe, &c."

Peck ſuppoſes that *buſhy dell* explains *dingle:* and by *dingle*, which he thinks is no where elſe to be found in our language, he underſtands boughs hanging *dingle-dangle* over the edge of the dell. But Peck is to be praiſed only for his induſtry. The word is ſtill in uſe, and ſignifies a valley between two ſteep hills. *Dimble* is the ſame word. In the *Dramatis Perſonæ* of the quarto of Jonſon's *Sad Shepherd*, I find " the Witches *dimble;* and, " a gloomie *dimble*," A. ii. S. vii. And in Drayton's *Polyolbion*,

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My daily walks and ancient neighbourhood;
And if your ſtray attendance be yet lodg'd, 315

S. ii. vol. ii. p. 690. " gloomie *dimbles.*" And *dingle*, in his *Muſes Elyſ. Nymph.* ii. vol. iv. p. 1455. " In *dingles* deepe, and mountains hore." A *bourn*, the ſenſe of which in this paſſage has never been explained with preciſion, properly ſignifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the preſent inſtance, the declivities are interſperſed with trees and buſhes. This ſort of valley Comus knew from *ſide to ſide.* He knew *both* the *oppoſite ſides* or ridges, and had conſequently traverſed the intermediate ſpace. Such ſituations have no other name in the Weſt of England at this day. In the waſte and open countries, *bourns* are the grand ſeparations or diviſions of one part of the country from another, and are natural limits of diſtricts and pariſhes. For *bourn* is ſimply nothing more than a boundary. As in the *Tempeſt*, A. ii. S. i. *Bourn*, bound of land, tilth, &c. And in *Antony and Cleopatra*, " I'll ſet a *bourn* how far to be belov'd." A. i. S. i. And in the *Winter's Tale*, A. i. S. ii. " One that fixes no *bourn* 'twixt his and mine." Dover-cliff is called, in *Lear*, " this chalky *bourn*," that is, this chalky boundary of England towards France. A. iv. S. vi. See Furetiere in *Borne*, and Du Cange in *Borna*, Lat. *Gloſſ.* In Saxon, *Burn*, or *Burna*, is a ſtream of water, as is *Bourn* at preſent in ſome counties; and as rivers were the moſt diſtinguiſhable aboriginal ſeparations or diviſions of property, might not the Saxon word give riſe to the French *Borne*? There is a paſſage in the *Faerie Queene*, where a river, or rather ſtrait, is called a *bourne*, ii. vi. 10.

" My litle boat can ſafely paſſe this perilous *bourne.*"

But ſeemingly alſo with the ſenſe of *diviſion* or *ſeparation.* For afterwards this *bourne* is ſtiled a *ſhard.*

——————— " when late he far'd
" In Phædria's ſlitt barck over that perlous *ſhard.*"

Here, indeed, is a metatheſis; and the active participle *ſharing* is confounded with the paſſive *ſhared.* This perilous *bourne* was the boundary or diviſion which parted the main land from Phedria's iſle of bliſs, to which it ſerved as a defence. In the mean time, *ſhard* may ſignify the gap made by the ford or frith between

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Or ſhroud within theſe limits, I ſhall know
Ere morrow wake, or the low-rooſted lark
From her thatch'd pallet rouſe; if otherwiſe,
I can conduct you, Lady, to a low
But loyal cottage, where you may be ſafe
Till further queſt.
Lad. Shepherd, I take thy word,
And truſt thy honeſt offer'd courteſy,

the two lands. But ſuch a ſenſe is unwarrantably catachreſtical and licentious. *Boſky* is *woody*, or rather *buſky*. As in the *Tempeſt*, A. iv. S. i. "My *boſky* acres, and my *unſhrubb'd* down." Where *unſhrubbed* is uſed in contraſt. And in Peele's Play of *Edward the Firſt*, 1593.

—— "In this *boſky* wood
"Bury his corpſe."

It is the ſame word in *Firſt P. Henr. IV.* A. v. S. i.

"How bloodily the ſun begins to peer
"Above yon *buſky* hill!" T. WARTON.

Ver. 322. —————— *courteſy*, &c.] Probably, as Milton was ſo familiariſed to the Italian poets, from Arioſto, *Orl. Fur.* C. xiv. 62.

"Erano paſtorali alloggiamenti,
"Miglior ſtanza, e più commoda, che bella.
"Quivi il guardian cortefe degli armenti
"Onorò il Cavaliero, e la Donzella,
"Tanto, che ſi chiamar da lui contenti:
"Chè non pur per *cittadi*, e per *caſtella*,
"Ma per *tugurii* ancora, e per *fenili*,
"Speſſo ſi trovan gli uomini gentili."

A ſtanza which has received new graces from Mr. Hoole's tranſlation. But Milton, as Mr. Bowle had long ago concurred with doctor Newton in obſerving, perhaps remembered Harrington's old verſion, however ſhort of the original, ſt. 52.

"As courteſie oftimes in ſimple bowres
"Is found as great as in the ſtately towres."

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Which oft is ſooner found in lowly ſheds
With ſmoaky rafters, than in tap'ſtry halls
In courts of princes, where it firſt was nam'd,
And yet is moſt pretended: In a place
Leſs warranted than this, or leſs ſecure,
I cannot be, that I ſhould fear to change it.—
Eye me, bleſt Providence, and ſquare my trial
To my proportion'd ſtrength!—Shepherd, lead on. [*Exeunt.*]

Enter The Two Brothers.

El. Br. Unmuffle, ye faint ſtars; and thou, fair moon,

The mode of finiſhing halls or ſtate-apartments with tapeſtry, had not ceaſed in Milton's time. Palaces, as adorned with tapeſtry, are here contraſted with *lowly ſheds* and *ſmoaky rafters*. A modern poet would have written *ſtuccoed* halls. T. Warton.

Ver. 325. In *courts of princes*,] This is Mr. Warton's emendation. It was before "*And* courts of princes." In the preceding verſe, "*With* ſmoaky rafters" was at firſt written by Milton "*And* ſmoaky rafters:" but he left it for his excellent editor to make the correction in this verſe, which he himſelf muſt have intended. Compare *Mem. of Ancient Chivalry*, p. 275. "The chambers of *princes* were hung with green ſilk at top, and at bottom with *tapeſtry* unto the door." Todd.

Ibid. *In courts of princes, where it firſt was nam'd*,] Mr. Sympſon perceived with me, that this is plainly taken from Spenſer, *Faer. Qu.* vi. i. 1.

"Of court, it ſeems, men courteſie do call,
"For that it there moſt uſeth to abound." Newton.

Ver. 331. Unmuffle,] *Muffle* was not ſo low a word as at preſent. Drayton, *Heroic. Epiſt.* vol. i. p. 251. of Night.

"And in thick vapours *muffle* up the world."

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That wont'ſt to love the traveller's beniſon,
Stoop thy pale viſage through an amber cloud,

Browne, *Shep. Pipe*, ed. 1614.

" If it chanc'd Night's ſable ſhrowds
" *Muffled* Cynthia up in clowds."

And Sylveſter, immediately in the ſenſe before us, *Du Bart.* ed. 1621. p. 198. " While Night's black *muffler hoodeth* up the ſkies." T. WARTON.

See alſo Shakſpeare, *Rom. and Jul.* A. v. S. iii. " *Muffle* me, *Night*, awhile." The word ſeems indeed to have been more particularly adjoined to *Night* by our elder poets. Compare *Mirour for Mag.* edit. 1610. p. 806. of *Night*.

—— " with black cloake of clouds *muffling* the ſkies."

And G. Wither, *Shepherd's Hunting*, 1622.

" And *Night* begins to *muffle* up the day." TODD.

Ver. 331. ——————— *fair* moon,] So Milton calls her in *Par. Loſt*, B. iv. 649. " This *fair* moon." Drummond begins one of his *Sonnets* thus: " *Faire moone*, who with thy cold and ſiluer ſhine, &c." Sidney has the ſame expreſſion, *Arcad.* 13th edit. p. 372. TODD.

Ver. 332. *That wont'ſt to love the traveller's beniſon*,] Mr. Richardſon and Mr. Thyer here ſaw with me, that there was an alluſion to Spenſer, *Faer. Qu.* iii. i. 43.

" As when fayre Cynthia, in darkſome night,
" Is in a noyous cloud enveloped,
" Where ſhe may finde the ſubſtance thin and light,
" Breakes forth her ſilver beames, and her bright head
" Diſcovers to the word diſcomfited;
" *Of the poore traveller that went aſtray*
" *With thouſand bleſſings ſhe is heried.*" NEWTON.

Ver. 333. Stoop *thy pale viſage* through *an amber* cloud,] Mr. Bowle, together with a paſſage from the *Faerie Queene*, firſt cited by Richardſon, refers to B. and Fletcher's *Maid's Tragedy*, in the Maſque, A. i. S. i. vol. i. p. 12.

—— " Bright Cinthia, hear my voice!——
" Appear, no longer thy pale viſage ſhroud,
" But *ſtrike thy* ſilver *horns quite through a cloud.*"

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And disinherit Chaos, that reigns here
In double night of darkness and of shades;
Or, if your influence be quite damm'd up
With black usurping mists, some gentle taper,
Though a rush-candle from the wicker hole
Of some clay habitation, visit us
With thy long-levell'd rule of streaming light;
And thou shalt be our star of Arcady,
Or Tyrian Cynosure.

I may add the comparison in *Il. Pens.* v. 71.

" And oft, as if her head she bow'd,
" *Stooping through a* fleecy *cloud.*" TODD.

Ver. 334. —— disinherit *Chaos,*] This expression should be animadverted upon, as hyperbolical and bombast, and a kin to that in *Scriblerus,* " Mow my beard." JOS. WARTON.

Milton seems to imitate Nabbes's *Microcosmus.* See Reed's *Old Plays,* vol. ix. p. 116. where Janus says to Nature,

——————" *Air* had best
" Confine himself to his three regions,
" Or else I'll *disinherit him.*" TODD.

Ver. 339. —————— visit *us* &c.] See *Par. Lost,* B. ii. 398. " Not *unvisited* of heaven's fair *light.*" And St. *Luke* i. 78. " The *day-spring* from on high hath *visited* us." T. WARTON.

Ver. 340. ——— *long*-levell'd rule *of streaming light;*] A ray of the sun, in the same manner, is called, ἡλίου ΚΑΝΩΝ ΣΑΦΗΣ, in the ΙΚΕΤΙΔΕΣ of Euripides v. 650; which his late editor (Markland) had not imagination enough to conceive the meaning of. See Note on the place, edit. London, 1763, 4to. HURD.

The sun is said to " *level* his evening rays," *Par. Lost,* B. iv. 543. T. WARTON.

Ver. 341. —————— *our star of* Arcady,
Or Tyrian Cynosure.] Our greater or lesser bear-star. Calisto, the daughter of Lycaon king of *Arcadia,* was

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Sec. Br. Or, if our eyes
Be barr'd that happineſs, might we but hear
The folded flocks penn'd in their wattled cotes,
Or ſound of paſtoral reed with oaten ſtops,
Or whiſtle from the lodge, or village cock
Count the night watches to his feathery dames,
'Twould be ſome ſolace yet, ſome little cheering,
In this cloſe dungeon of innumerous boughs.

changed into the greater bear, called alſo *Helice*, and her ſon Arcas into the leſſer, called alſo *Cynoſura*, by obſerving of which the *Tyrians* and Sidonians ſteered their courſe, as the Grecian mariners did by the other. See Ovid, *Faſt.* iii. 107. and Val. Flaccus, *Argon.* i. 17. NEWTON.

Ver. 344. *The folded flocks* &c.] Compare, as Mr. Warton directs, *Par. L.* B. iv. 185. And ſee the notes on Milton's *Epitaphium Damonis*, ver. 140. TODD.

Ver. 349. ——— innumerous] *Innumerous* is uncommon. But ſee *Par. Loſt*, B. vii. 455. "*Innumerous* living creatures." The expreſſion, *innumerous boughs*, has been adopted in Pope's Odyſſey. T. WARTON.

Compare *Par. Loſt*, B. ix. 1089. "Ye Cedars, with *innumerable boughs* &c." But *innumerous* is common in the poetry of Milton's friend, Henry More. See his *Platonicall Song of the Soul*, edit. Camb. 1642. 12mo. B. iii. c. iv. ſt. 30. "*Innumerous* off-ſpring." Again, ſt. 32. "*Innumerous* miſchiefs." Milton and More were "nurs'd upon the ſelf-ſame hill," and had drunk deep of the ſame ſpring. See Note below at v. 467. Thus, in More's *Song*, B. i. c. i. ſt. 18, 19. Plato is called "*divineſt*," and his Philoſophy "*begot of higheſt Jove*,

"That fires the nobler heart with ſpotleſſe love,
"And ſadder minds *with Nectar drops doth chear.*"

This is Milton's "divine Philoſophy," the "perpetual feaſt of nectar'd ſweets," v. 476. And More farther obſerves, that "with *crabb'd* mind Wiſdom will nere conſort," nor "make abode with a *ſowr* ingenie," *Song*, B. iii. c. iii. ſt. 58. So

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But, O that hapleſs virgin, our loſt Siſter!
Where may ſhe wander now, whither betake her
From the chill dew, among rude burs and thiſtles?
Perhaps ſome cold bank is her bolſter now,
Or 'gainſt the rugged bark of ſome broad elm
Leans her unpillow'd head, fraught with ſad fears.
What, if in wild amazement and affright?
Or, while we ſpeak, within the direful graſp
Of ſavage hunger, or of ſavage heat?
El. Br. Peace, Brother; be not over-exquiſite
To caſt the faſhion of uncertain evils:
For grant they be ſo, while they reſt unknown,
What need a man foreſtall his date of grief,
And run to meet what he would moſt avoid?

Milton contends, that Philoſophy is "*not harſh and crabbed*," v. 447, and, in the ſame ſpirit, reprobates thoſe "libidinous and ignorant poetaſters," who by their writings "make the taſte of virtuous documents *harſh* and *ſower*." Proſe-W. i. 228. edit. Amſt. 1698. fol. TODD.

Ver. 359. ——————— exquiſite] *Exquiſite* was not now uncommon in its more original ſignification. B. and Fletcher, *Little Fr. Law*, A. v. S. i. vol. iv. p. 253.

——"They're *exquiſite* in miſchief." T. WARTON.

Ver. 360. *To caſt the faſhion*] A metaphor taken from the Founder's art. WARBURTON.

Rather from Aſtrology, as "to caſt a Nativity." The meaning is to *predict*, *prefigure*, *compute*, &c. T. WARTON.

Ver. 361. This line obſcures the thought, and loads the expreſſion. It had been better out, as any one may ſee by reading the paſſage without it. WARBURTON.

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Or if they be but falſe alarms of fear,
How bitter is ſuch ſelf-deluſion!
I do not think my Siſter ſo to ſeek,
Or ſo unprincipled in Virtue's book,
And the ſweet peace that goodneſs boſoms ever,
As that the ſingle want of light and noiſe
(Not being in danger, as I truſt ſhe is not,)

Ver. 367. *Or ſo* unprincipled *in* Virtue's book,] Thus, in the *Tractate of Education*, p. 101. edit. 1673. " Souls *ſo unprincipled in Virtue*," to which Mr. Warton refers. Again, in his *Proſe-W.* i. 222. edit. Amſt. " Teaching over the whole *book* of Sanctity and *Virtue*." TODD.

Ver. 369. *As that the ſingle want of light and noiſe*
(Not being in danger, as I truſt ſhe is not,) &c.] A profound Critick cites the entire context, as containing a beautiful example of Milton's uſing the parentheſis, a figure which he has frequently uſed with great effect. " The whole paſſage is exceedingly beautiful; but what I praiſe in the parentheſis is, the pathos and concern for his ſiſter that it expreſſes. For every parentheſis ſhould contain matter of weight; and, if it throws in ſome paſſion of feeling into the diſcourſe, it is ſo much the better, becauſe it furniſhes the ſpeaker with a proper occaſion to vary the tone of his voice, which ought always to be done in ſpeaking a parentheſis, but is never more properly done than when ſome paſſion is to be expreſſed. And we may obſerve here, that there ought to be two variations of the voice in ſpeaking this parentheſis. The firſt is that tone which we uſe, when we mean to qualify or reſtrict any thing that we have ſaid before. With this tone ſhould be pronounced, *not being in danger;* and the ſecond member, *as I truſt ſhe is not*, ſhould be pronounced with that pathetick tone in which we earneſtly hope or pray for any thing." *Origin and Progr. of Language*, B. iv. P. ii. vol. iii. p. 76. Edinb. 1776. This is very ſpecious and ingenious reaſoning. But ſome perhaps may think this beauty quite accidental and undeſigned. A parentheſis is often thrown in, for the ſake of explanation, after a paſſage is written. T. WARTON.

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Could ſtir the conſtant mood of her calm thoughts,
And put them into miſbecoming plight.
Virtue could ſee to do what Virtue would
By her own radiant light, though ſun and moon
Were in the flat ſea ſunk. And Wiſdom's ſelf
Oft ſeeks to ſweet retired ſolitude; 376

Ver. 373. *Virtue could ſee to do what Virtue would*
By her own radiant light,] It has been noticed by many Criticks, that this noble ſentiment was inſpired from Spenſer, *Faerie Queene*, i. i. 12.

" Vertue gives herſelfe light through darkneſſe for to wade."

But may not Jonſon here be alſo noticed, who, in his Maſque, *Pleaſure reconciled to Virtue* (to which I have ventured to aſſign other alluſions in *Comus*), ſays of *Virtue*;

" She, ſhe it is in darkneſſe ſhines,
" 'Tis ſhe that ſtill herſelf refines,
" By her own light, to every eye." TODD.

Ver. 375. *Were in the flat ſea ſunk.*] Perhaps he wrote, " Were in the ſea *flat* ſunk." Compare *Par. Reg.* B. iv. 363. " Lays cities *flat*." And ſee *Par. Loſt*, B. i. 401. But we have *level* brine," in *Lycidas*, v. 98. T. WARTON.

The preſent reading, which has been adopted by Dyer, in his *Fleece*, B. i. perhaps is preferable:

" And here and there, between the ſpiry rocks,
" The broad *flat ſea*."

Again, B. iv. " the *flat ſea* ſhines like yellow gold." And in B. ii. he uſes the analogous expreſſion in *Lycidas*:

——— " huge Lemnos heaves
" Her azure head above the *level brine*." TODD.

Ver. 376. *Oft* ſeeks to *ſweet retired ſolitude*;] For the ſame uncommon uſe of *ſeek*, Mr. Bowle cites Bale's *Examinacyon* of A. Aſkew, p. 24. " Hath not he moche nede of helpe who *ſeeketh to* ſoche a ſurgeon?" So alſo in *Iſaiah*, ii. 10. " *To it* ſhall the Gentiles *ſeek*." T. WARTON.

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, with her beſt nurſe, Contemplation,
es her feathers, and lets grow her wings,
› various buſtle of reſort
ıffled, and ſometimes impair'd. 380

'r tranſlation of the Bible. See *Deut.* .+, and *Ecclus* iv. 12. See alſo *The Hiſt. of* ₁599.

——— " the rich and wealthie Indian clime,
" *Sought to*, by greedie mindes, for hurtfull gold." TODD.

Ver. 377. ——— *her beſt nurſe, Contemplation,*] In Sidney's *Arcadia*, Solitude is the nurſe of Contemplation. B. i. p. 31. edit. 1674. " Such contemplation, or more excellent, I enjoy in ſolitarineſs; and my *ſolitarineſs* is perchance the *nurſe* of theſe *contemplations*." DUNSTER.

Ver. 378. *She* plumes *her feathers,*] I believe the true reading to be *prunes*, which Lawes ignorantly altered to *plumes*, afterwards imperceptibly continued in the poet's own edition. To *prune wings*, is to ſmooth, or ſet them in order, when *ruffled*. For this is the leading idea. Spenſer, *Faer. Qu.* ii. iii. 36.

" She 'gins her feathers foule *diſfigured*
" Proudly to *prune*."

A Critick of the moſt conſummate abilities has confirmed biſhop Warburton's opinion, that Pope plainly copied this ſublime and elegant imagery, and that he has *ſhown his dexterity in contending with ſo great an original*. Pope ſays,

" Bear me, ſome God, oh! quickly bear me hence,
" To wholeſome *Solitude*, the nurſe of ſenſe;
" Where *Contemplation prunes* her *ruffled* wings."

See On the Marks of Poetical Imitation, 12mo. 1757. p. 43. I find, however, in Hughes's *Thought in a Garden*, written 1704, *Poems*, edit. 1735. vol. i. 12mo. p. 171.

" Here *Contemplation prunes her wings*." T. WARTON.

Ver. 380. *Were* all-to *ruffled*,] So read as in editions 1637, 1645, and 1673. Not *too*, nimis. *All-to*, or *Al-to*, is *entirely*.

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He, that has light within his own clear breaſt,
May ſit i' the center, and enjoy bright day:
But he, that hides a dark ſoul and foul thoughts,
Benighted walks under the mid-day ſun;
Himſelf is his own dungeon. 385

See Tyrwhitt's *Gloſſary*, Chaucer. V. *To*. And Upton's *Gloſſ.* Spenſer, V. *All*. Various inſtances occur in Chaucer and Spenſer, and in later writers. The corruption, ſuppoſed to be an emendation, "all *too* ruffled," began with Tickell, who had no knowledge of our old language, and has been continued by Fenton, and doctor Newton. Tonſon has the true reading, in 1695, and 1705. T. WARTON.

See *Judges* ix. 53. "And a certain woman caſt a piece of a milſtone upon Abimelech's head, and *all-to* brake his ſkull:" For ſo it ſhould be printed. Some editions of the Bible corruptly read, "all *to break*," placing the verb improperly in the infinitive mood. TODD.

No. It should be "all to-brake." The particle is an affix to the Verb.

Ver. 381. *He, that has light within his own clear breaſt,*
May ſit i' the center, and enjoy bright day:] So, in his *Proſe-W.* i. 217. edit. 1698. "The actions of juſt and pious men do not darken in their middle courſe; but Solomon tells us, they are as the ſhining light, that ſhineth more and more unto the perfect day." Compare alſo Craſhaw's *Wiſhes, to his, ſuppoſed, Miſtreſs*, v. 79.

"Days, that in ſpite
"Of Darkneſs, *by the light*
"*Of a clear mind*, are day all night." TODD.

Ver. 385. *Himſelf is his own dungeon.*] In *Samſ. Agon.* v. 155, the Chorus apply this ſolemn and forcible expreſſion to the captive and afflicted hero:

"Thou art become (O worſt impriſonment)
"The *dungeon of thyſelf.*"

Compare Sidney's *Arcadia*, 13th edit. p. 105. "He left *in himſelf* nothing but a maze of longing, and a *dungeon of ſorrow.*" And ibid. p. 76. "Here plaints come forth from *dungeon of my mind.*" TODD.

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Sec. Br. 'Tis moſt true,
That muſing Meditation moſt affects
The penſive ſecrecy of deſart cell,
Far from the cheerful haunt of men and herds,
And ſits as ſafe as in a ſenate-houſe;
For who would rob a hermit of his weeds,
His few books, or his beads, or maple diſh,
Or do his gray hairs any violence?
But Beauty, like the fair Heſperian tree
Laden with blooming gold, had need the guard
Of dragon-watch with unenchanted eye,
To ſave her bloſſoms, and defend her fruit,
From the raſh hand of bold Incontinence.

Ver. 389. *And ſits as ſafe as in a ſenate-houſe;*] Not many years after this was written, Milton's friends ſhowed that the ſafety of a ſenate-houſe was not inviolable. But, when the people turn legiſlators, what place is ſafe from the tumults of innovation, and the inſults of diſobedience? T. WARTON.

Poſſibly Milton might now be thinking of *The Senate* of his own Univerſity. Another phraſe has been thought *academical* in v. 707 of this poem; where ſee the notes. Cleveland, his contemporary, has called the members of *The Senate*, "the Muſes' Privy-Councel," *Works*, p. 169, edit. 1660. TODD.

Ver. 393. *But Beauty*, &c.] Theſe ſentiments are heightened from the *Faithful Shepherdeſs*, A. i. S. i. vol. iii. p. 123.

——— "Can ſuch beauty be
"Safe in its own guard, and not drawe the eye
"Of him that paſſeth on, to greedy gaze, &c."

T. WARTON.

Ver. 395. ——— *with* unenchanted *eye*,] That is, which *cannot be enchanted*. Here is more flattery; but certainly ſuch as was juſtly due, and which no poet in ſimilar circumſtances could reſiſt the opportunity, or rather the temptation, of paying.

T. WARTON.

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You may as well ſpread out the unſunn'd heaps
Of miſer's treaſure by an outlaw's den,
And tell me it is ſafe, as bid me hope
Danger will wink on Opportunity,
And let a ſingle helpleſs maiden paſs
Uninjur'd in this wild ſurrounding waſte.
Of night, or lonelineſs, it recks me not;
I fear the dread events that dog them both,
Leſt ſome ill-greeting touch attempt the perſon
Of our unowned Siſter.
El. Br. I do not, Brother,
Infer, as if I thought my Siſter's ſtate
Secure, without all doubt or controverſy;
Yet, where an equal poiſe of hope and fear
Does arbitrate the event, my nature is
That I incline to hope, rather than fear,

Ver. 398. ——— *the* unſunn'd *heaps* &c.] Evidently from Spenſer's miſer, Arg. *Faer. Qu.* ii. vii.

" Guyon finds Mammon in a delve
" *Sunning* his *threaſure* hore." TODD.

Ver. 402. *And let a ſingle helpleſs maiden paſs* &c.] Roſalind argues in the ſame manner, in *As you Like It*, A. i. S. iii.

" Alas! what danger will it be to us,
" Maids as we are, to travel forth ſo far!
" Beauty provoketh thieves ſooner than gold."
T. WARTON.

Compare alſo Guarini, *Paſt. Fid.* A. v. S. ii.

" E donna ſcompagnata
" E ſempre mal guardata." TODD.

Ver. 410. *Yet, where an equal poiſe* &c.] " Boni animi proprium eſt in dubiis meliora ſupponere, donec probetur in contrarium," Mat. Paris. *Hiſt.* p. 774. BOWLE.

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And gladly baniſh ſquint ſuſpicion.
My Siſter is not ſo defenceleſs left
As you imagine; ſhe has a hidden ſtrength,
Which you remember not.
Sec. Br. What hidden ſtrength,
Unleſs the ſtrength of Heaven, if you mean that?
El. Br. I mean that too, but yet a hidden ſtrength,
Which, if Heaven gave it, may be term'd her own:
'Tis Chaſtity, my Brother, Chaſtity:

Ver. 413. *And gladly baniſh* ſquint ſuſpicion.] Alluding probably, in the epithet, to Spenſer's deſcription of *Suſpicion*, in his Maſk of Cupid, *Faer. Qu.* iii. xii. 15.

" For he was foul, ill-favoured, and grim,
" *Under his eye-brows looking ſtill aſcaunce.*" THYER.

Rather perhaps alluding to Quarles's perſonification of Vices, in his *Feaſt for Wormes*, 1633, p. 48.

" Heart-gnawing Hatred, and *ſquint*-ey'd *Suſpition*,"
TODD.

Ver. 419. *Which, if Heaven gave it, may be term'd her own:*] Guarini, *Paſt. Fido*, A. iii. S. iii.

" Troppo lungi ſe' tu da quel, che brami:
" Il proibiſce il ciel; la terra il guarda,
" E 'l vendica la morte;
" Ma più d' ogn' altro, e con più ſaldo ſcudo,
" L' oneſtate il difende:
" Che ſdegna alma ben nata
" Più fido guardatore
" Aver del proprio onore."

See alſo St. Ambroſe, of *Virginity*: " Undique vallata eſt muro caſtitatis, et ſepto divinæ munita protectionis." D. Ambros. *Opp.* vol. iii. p. 1046. edit. Paris. 1586. fol. See alſo the notes v. 440, and v. 455. TODD.

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She, that has that, is clad in complete ſteel;
And, like a quiver'd Nymph with arrows keen,

Ver. 421. ——— *in complete ſteel;*] This phraſe is ſuppoſed to be borrowed from *Hamlet*. Criticks muſt ſhow their reading, in quoting books: but I rather think it was a common expreſſion for "armed from head to foot." It occurs in Dekker's *Vntruſſing of the Humorous Poet*, 1602.

——— "Firſt, to arme our wittes
"With *compleat ſteele* of Iudgment, and our tongues
"With found artillerie of phraſes, &c."

This play was acted by the lord Chamberlaine's ſervants, and the choir-boys of ſaint Paul's, in 1602. *Hamlet* appeared at leaſt before 1598. Again, in a play, *The Weakeſt goeth to the Wall*, 1618.

"At his firſt comming, arm'd in *complete ſteele*,
"Chaleng'd the duke Medina at his tent, &c."

Hence an expreſſion in our author's *Apology*, which alſo confirms what is here ſaid, §. i. "Zeal, whoſe ſubſtance is ethereal, arming in *compleat* diamond, aſcends his fiery chariot, &c." *Proſe-W.* i. 114. T. WARTON.

Perhaps the earlieſt exhibition of this phraſe is in *The Warres of Cyrus*, 1594, 4to.

"And he girt in a coate of *complete ſteele*." TODD.

Ver. 422. *And, like a quiver'd Nymph with arrows keen,*] I make no doubt but Milton in this paſſage had his eye upon Spenſer's *Belphœbe*, whoſe character, arms, and manner of life, perfectly correſpond with this deſcription. What makes it the more certain is, that Spenſer intended under that perſonage to repreſent the Virtue of *Chaſtity*. THYER.

Perhaps Milton remembered a ſtanza in Fletcher's *Purp. Iſland*, publiſhed in the preceding year, B. x. ſt. 27. It is in a perſonification of *Virgin-Chaſtitie*.

"With her, her ſiſter went, a warlike maid,
"*Parthenia*, all in ſteele and gilded arms;
"In needle's ſtead, a mighty ſpear ſhe ſway'd, &c."
T. WARTON.

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May trace huge foreſts, and unharbour'd heaths,
Infamous hills, and ſandy perilous wilds;
Where, through the ſacred rays of Chaſtity,
No ſavage fierce, bandite, or mountaineer,

Ver. 423. *May* trace *huge* foreſts, &c.] Shakſpeare's Oberon, as Mr. Bowle obſerves, would breed his child-knight to "*trace* the *foreſts* wild," *Midſ. N. Dr.* A. ii. S. iii. In Jonſon's *Maſques*, a Fairy ſays, vol. v. 206.

"Only We are free to *trace*
"All his grounds, as he to chace." T. WARTON.

Ver. 424. Infamous *hills*,] Horace, *Od.* L. iii. 20. "*Infames* ſcopulos," as doctor Newton obſerves. P. Fletcher, in his *Piſc. Ecl.* publiſhed in 1633, has "*infamous* woods and downs." TODD.

Ver. 425. *Where, through the ſacred rays of Chaſtity*, &c.] So Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 109. A Satyr kneels to a virgin-ſhepherdeſs in a foreſt.

—— "Why ſhould this rough thing, who never knew
"Manners, nor ſmooth humanity, whoſe heats
"Are rougher than himſelf, and more miſhapen,
"Thus mildly kneel to me? Sure there's a power
"In that great name of Virgin, that binds faſt
"All rude uncivil bloods, all appetites
"That break their confines: &c." T. WARTON.

Ver. 426. —————— bandite,] Tickell changed *bandite* into *banditti*. He introduced alſo a ſimilar change in v. 441, namely, *Diana* for *Dian*. *Bandite* occurs in *Partheneia Sacra*, 1633. p. 176, in Chamberlayne's *Pharonnida* 1659, B. 4. p. 20. and in Lovelace's *Lucaſta*, p. 62. edit. 1659. And it is adopted from *Comus* by Pope, in his *Eſſay on Man*. TODD.

Ibid. —————— mountaineer,] A *mountaineer* ſeems to have conveyed the idea of ſomething very ſavage and ferocious. In the *Tempeſt*, A. iii. S. iii.

"Who would believe that there were *mountaineers*
"Dewlapp'd like bulls."

In *Cymbeline*, A. iv. S. ii.

"Who call'd me traitor, *mountaineer*."

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Will dare to ſoil her virgin purity:
Yea there, where very Deſolation dwells,
By grots and caverns ſhagg'd with horrid ſhades,

In Drayton, *Muſ. Elyſ.* vol. iv.

" This Cleon was a *mountaineer*,
" And of the wilder kind." T. WARTON.

Ver. 428. —— where *very* Deſolation dwells,] The ſame expreſſion occurs in Davies's *Scourge of Folly*, edit. 1611. p. 29.

" He loues to liue *where Deſolation dwels*." TODD.

Ver. 429. *By grots and caverns ſhagg'd with horrid ſhades*,] Pope appears to have adverted to this line, *Eloiſa*, v. 20.

" Ye grots and caverns ſhagg'd with horrid thorn."

Again, in the ſame poem, v. 24.

" I have not yet forgot myſelf to ſtone."

Almoſt as evidently from our author's *Il. Penſ.* v. 42.

" There, held in holy paſſion ſtill,
" Forget thyſelf to marble."

Pope again, ibid. v. 244.

" And low-brow'd rocks hang nodding o'er the deeps."

From *L'Allegro*, v. 8.

" There under ebon ſhades and low-brow'd rocks."

See before at v. 24, and 380. And again at v. 861. And *Eſſay on Pope*, p. 307, §. vi. edit. 2d. This is the firſt inſtance of any degree even of the ſlighteſt attention being paid to Milton's ſmaller poems by a writer of note, ſince their firſt publication. Milton was never mentioned, or acknowledged, as an Engliſh poet, till after the appearance of *Paradiſe Loſt*: and, long after that time, theſe pieces were totally forgotten and overlooked. It is ſtrange that Pope, by no means of a congenial ſpirit, ſhould be the firſt who copied *Comus* or *Il Penſeroſo*. But Pope was a gleaner of the old Engliſh poets; and he was here pilfering from *obſolete* Engliſh poetry, without the leaſt fear or danger of being detected. T. WARTON.

Ibid. ———————— *horrid ſhades*,] See *Par. Loſt*, B. ix. 185. And *Par. Reg.* B. i. 296. Compare Taſſo, *Gier. Lib.* C. xii. ſt. 29.

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She may pass on with unblench'd majesty,
Be it not done in pride, or in presumption.
Some say, no evil thing that walks by night
In fog or fire, by lake or moorish fen,

" Me n' andai sconosciuto, e per foresta"
" Caminando, di piante horrida ombrosa."

And Sylvester, *Du Bart.* 1621, p. 1089.

" Night brings sad Silence with her *horrid shade.*"

Pope had Comus's wood in mind, when he wrote " In *shelter thick* of *horrid shade,*" Odyss. ix. 219. See also Fenton, *Odyss.* xix. 503. But more particularly Akenside, *Pl. of Imag.* B. ii. 202. " The *shade* more *horrid nodded* o'er me;" as in ver. 38 of this poem. TODD.

Ver. 430. ——— unblench'd] Unblinded, unconfounded. See Steevens's Note on *blench*, in *Hamlet*, at the close of the second Act. And Upton's *Gloss.* Spenser, V. *Blend.* And Tyrwhitt's *Gloss.* Ch. V. *Blent.* And B. and Fletcher's *Pilgrim*, A. iv. S. iii. vol. v. p. 516.

——— " Men that will not totter,
" Nor *blench* much at a bullet." T. WARTON.

Ver. 432. *Some say, no evil thing that walks by night*] Milton had Shakspeare in his head, *Hamlet*, A. i. S. i.

" *Some say*, that ever 'gainst that season comes
" Wherein our Saviour's birth is celebrated—
" But then, they *say*, no *spirit walks* abroad."

Another superstition is ushered in with the same form in *Par. Lost*, B. x. 575. And the same form occurs in the description of the physical effects of Adam's fall, B. x. 668. T. WARTON.

Ibid. ——— *no evil thing that walks by night*
In fog or fire, by lake or moorish fen, &c.] Milton here had his eye on the *Faithful Shepherdess*, A. i. He has borrowed the sentiment, but raised and improved the diction.

——— " I have heard (my mother told it me,
" And now I do believe it,) if I keep
" My virgin flower uncropt, pure, chaste, and fair,
" No goblin, wood-god, fairy, elfe, or fiend,

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Blue meager hag, or ſtubborn unlaid ghoſt
That breaks his magick chains at Curfeu time,
No goblin, or ſwart faery of the mine, 436

" Satyr, or other power that haunts the groves,
" Shall hurt my body, or by vain illuſion
" Draw me to wander after idle fires;
" Or voices calling me &c." NEWTON.

Ver. 434. ——— *ſtubborn unlaid ghoſt*
That breaks his magick chains at Curfeu time,] An *unlaid ghoſt* was among the moſt vexatious plagues of the world of ſpirits. It is one of the evils deprecated at Fidele's grave, in *Cymbeline*, A. iv. S. ii.

" No exorciſer harm thee,
" Nor no witchcraft charm thee,
" *Ghoſt unlaid* forbear thee!"

The metaphorical expreſſion is beautiful, of *breaking his magick chains*, for " being ſuffered to wander abroad." And here too the ſuperſtition is from Shakſpeare, *K. Lear*, A. iii. S. iv. " This is the foul fiend Flibbertigibbet: he begins at *Curfew*, and walks till the firſt cock." Compare alſo Cartwright, in his play of the *Ordinary*, where Moth the antiquary ſings an old ſong, A. ii. S. i. p. 36. edit. 1651. He wiſhes, that the houſe may remain free from wicked ſpirits,

" From Curfew time
" To the next prime."

Proſpero, in the *Tempeſt*, invokes theſe elves, among others, " that rejoyce to hear the ſolemn Curfew." A. v. S. i. That is, they rejoice at the ſound of the Curfew, becauſe, at the cloſe of day announced by the Curfew, they are permitted to leave their ſeveral confinements, and be at large till cock-crowing. See *Macbeth*, A. ii. S. iii.

" Good things of day begin to droop and drowſe,
" While night's *black agents* to their prey do rouſe."
T. WARTON.

Ver. 436. ——— *ſwart faery of the mine,*] In the Gothick ſyſtem of pneumatology, mines were ſuppoſed to be inhabited by various ſorts of ſpirits. See Olaus Magnus's Chapter

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Hath hurtful power o'er true Virginity.
Do ye believe me yet, or ſhall I call

De Metallicis Dæmonibus, Hiſt. Gent. Septentrional. vi. x. In an old tranſlation of Lavaterus *De Spectris et Lemuribus*, is the following paſſage: "Pioners or diggers for metall do affirme, that in many mines there appeare ſtraunge Shapes and Spirites, who are apparelled like vnto the laborers in the pit. Theſe wander vp and downe in caues and underminings, and ſeeme to beſturre themſelves in all kinde of labor; as, to digge after the veine, to carrie together the oare, to put it into baſketts, and to turn the winding wheele to draw it vp, when in very deed they do nothinge leſſe, &c."—"Of *Ghoſtes* and *Spirites* walking by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73. And hence we ſee why Milton gives this ſpecies of Fairy a ſwarthy or dark complexion. Georgius Agricola, in his tract *De Subterraneis Animantibus*, relates among other wonders of the ſame ſort, that theſe Spirits ſometimes aſſume the moſt terrible ſhapes; and that one of them, in a cave or pit in Germany, killed twelve miners with his peſtilential breath. Ad calc. *De Re Metall.* p. 538. Baſil. 1621. fol. Drayton perſonifies the Peak in Derbyſhire, which he makes a witch ſkilful in metallurgy. *Polyolb.* S. xxvii. vol. iii. p. 1176.

"The Sprites that haunt the mines ſhe could correct and
"tame,
"And bind them as ſhe liſt, &c." T. WARTON.

See alſo *Polyolb.* S. iii. ed. 1622. p. 63. Keyſler, in his *Travels*, ſpeaking of Idria in Germany, ſays, "As the inhabitants of all mine-towns have their ſtories of goblins, ſo are the people here ſtrongly poſſeſſed with a notion of ſuch apparitions that haunt the mines." vol. iii. p. 377. In certain ſilver and lead mines in Wales, nothing is more common, it is pretended, than theſe ſubterranean ſpirits, who are called *knockers*, and who goodnaturedly point out where there is a rich vein! They are repreſented as little ſtatured, and about half a yard long. See Groſe's *Popular Superſtitions*, 1787. p. 41. And the *Gent. Mag.* vol. 65. p. 559. The *goblin* is claſſed with the *faery of the mine* by an elaborate writer on the ſubject. See Wierus *De Præſtigiis Dæmonum*, lib. i. c. 22. ed. Baſil. 1583. TODD.

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Antiquity from the old ſchools of Greece
To teſtify the arms of Chaſtity?
Hence had the huntreſs Dian her dread bow,
Fair ſilver-ſhafted queen, for ever chaſte,
Wherewith ſhe tam'd the brinded lioneſs
And ſpotted mountain-pard, but ſet at nought
The frivolous bolt of Cupid; gods and men
Fear'd her ſtern frown, and ſhe was queen o' the woods.

Ver. 440. *To teſtify the arms of Chaſtity?*] St. Jerome calls Antiquity from the old ſchools of Greece to teſtify the arms of Chaſtity. "Ad Principiam Virginem. Ut autem ſcias ſemper *Virginitatem* gladium habere pudicitiæ &c. *gentilis quoque error Deas virgines finxit armatas.*" Hieronym. *Opp.* tom. iii. p. 72. edit. Franc. fol. TODD.

Ver. 441. *Hence* &c.] Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian betwixt Venus and Cupid, where the mother aſking her ſon how, after having attacked all the other Deities, he came to ſpare Minerva and Diana, Cupid replies, that the former *looked ſo fiercely at him, and frighten'd him ſo with the Gorgon Head which ſhe wore upon her breaſt, that he durſt not meddle with her.* Καὶ ὁρᾷ δὲ δριμὺ, καὶ ἐπὶ τῷ στήθει ἔχει φρόσωπόν τι φοβερὸν, ἐχίδνας κατάκομον, ὅπερ ἐγὼ μάλιστα δέδια· μορμολύττεται γάρ με, καὶ φεύγω ὅταν ἴδω αὐτὸ—and that as to Diana, *ſhe was always ſo employed in hunting, that he could not catch her,* οὐδὲ καταλαβεῖν αὐτὴν οἷόντε, φεύγουσαν ἀεὶ διὰ τῶν ὀρῶν. THYER.

Ver. 445. *The frivolous* bolt of Cupid;] This reminds one of the "dribbling dart of *Love*," in *M. for Meaſure*. *Bolt*, I believe, is properly the arrow of a croſs-bow. Fletcher, *Faithf. Sheph.* A. ii. S. i. p. 134.

——— "with bow and *bolt*,
"To ſhoot at nimble ſquirrels in the holt." T. WARTON.

But ſee Shakſpeare, *Midſ. Night's Dream*, A. ii. S. ii.
"Yet mark'd I where the *bolt of Cupid* fell." TODD.

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What was that ſnaky-headed Gorgon ſhield,
That wiſe Minerva wore, unconquer'd virgin,
Wherewith ſhe freez'd her foes to congeal'd ſtone,
But rigid looks of chaſte auſterity,
And noble grace, that daſh'd brute violence
With ſudden adoration and blank awe?
So dear to Heaven is ſaintly Chaſtity,
That, when a ſoul is found ſincerely ſo,
A thouſand liveried Angels lackey her,

Ver. 449. *Wherewith ſhe* freez'd *her foes*] Milton here uſes the regular form of the paſt time of the verb, *freeze*. So Chaucer, *Teſt. of Creſeide*, v. 19. "The froſte *freſid*." So, in Randolph's *Muſe's Looking Glaſſe*, p. 11. "*Freez'd* the chill ſoul." And, in Fanſhaw's *Lufiad*, 1655, p. 165.

"*Freez'd* with this fear *hath* his ignoble breſt." TODD.

Ibid. ——————— *to* congeal'd *ſtone*,] It ſhould ſeem, from *The Tragedy of Locrine*, Shakſpeare's Works, 4th edit. fol. 1685, p. 292, P. iii., that *congeal'd* might be accented on the firſt foot:

"Ile paſs the frozen zone, where icy flakes,
"Do lie, like mountains in the *congeal'd* ſea."

See alſo *Rich. III.* A. i. S. ii.

——————"See, ſee! dead Henry's wounds
"Open their *congeal'd* mouths, and bleed afreſh!"

Where, however, the ſecond foot may be unaccented, as in v. 11, and v. 37, of this poem. TODD.

Ver. 450. *But rigid looks* &c.] *Rigid looks* refer to the *ſnaky* locks, and *noble grace* to the beautiful face, as Gorgon is repreſented on ancient gems. WARBURTON.

Ver. 451. ——————— *brute violence*] See *Par. Reg.* B. i. 218. THYER.

Ver. 455. *A thouſand* liveried *Angels lackey her*,] The idea, without the lowneſs of alluſion and expreſſion, is repeated in *Par. Loſt*, B. viii. 559.

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Driving far off each thing of ſin and guilt;
And, in clear dream and ſolemn viſion,
Tell her of things that no groſs ear can hear;
Till oft converſe with heavenly habitants
Begin to caſt a beam on the outward ſhape,
The unpolluted temple of the mind,

" About her, as a guard angelick plac'd." T. WARTON.

A paſſage in St. Ambroſe, on *Virgins*, might have ſuggeſted this remark. " Neque mirum ſi *pro vobis Angeli militant* quæ Angelorum moribus militatis. *Meretur eorum præſidium* Caſtitas virginalis, quorum vitam meretur. Et quid pluribus exequar laudem Caſtitatis? *Caſtitas* enim *Angelos facit.*" Ambroſ. *Opp.* Tom. iv. p. 536. edit. Paris. 1586. fol. The participle *liveried* is uſed in *Delightful and Ingenious Novels*, 12mo. 1685, p. 8. " Inſtead of his *livery'd* attendants, the ſtaff-officers watch his ſteps." TODD.

Ver. 458. *Tell her of things that no groſs ear can hear;*] See Note on *Arcades*, v. 72. This dialogue between the two Brothers, is an amicable conteſt between fact and philoſophy. The younger draws his arguments from common apprehenſion, and the obvious appearance of things: the elder proceeds on a profounder knowledge, and argues from abſtracted principles. Here the difference of their ages is properly made ſubſervient to a contraſt of character. But this ſlight variety muſt have been inſufficient to keep ſo prolix and learned a diſputation alive upon the ſtage. It muſt have languiſhed, however adorned with the faireſt flowers of eloquence. The whole dialogue, which indeed is little more than a ſolitary declamation in blank verſe, much reſembles the manner of our author's Latin Proluſions, where philoſophy is enforced by pagan fable and poetical alluſion. T. WARTON.

Ver. 461. *The unpolluted* temple *of the mind,*] For this beautiful metaphor he was probably indebted to *St. John*, ii. 21. " He ſpake of the *temple* of his body." And Shakſpeare has the ſame, *Tempeſt*, A. i. S. vi.

" There's nothing ill can dwell in ſuch a *temple*." NEWTON.

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And turns it by degrees to the ſoul's eſſence,
Till all be made immortal: But when Luſt,
By unchaſte looks, looſe geſtures, and foul talk,
But moſt by lewd and laviſh act of ſin,
Lets in defilement to the inward parts,
The ſoul grows clotted by contagion,

So, in his *Rape of Lucrece*, of Tarquin. "His *ſoul's* fair *temple* is defac'd." Milton alſo calls the "*ſoul* God's *temple*," Proſe-W. i. 232. Compare I *Cor.* iii. 16, 17. The context renders it not improbable that Milton had here alſo Petrarch in view, *Canz.* vii.

"Santi penſieri, atti pietoſi e caſti,
"Al vero Dio ſacrato e *vivo tempio*
"Fecero in tua virginita feconda." TODD.

Ver. 462. *And turns it by degrees to the ſoul's eſſence,*] This is agreeable to the ſyſtem of the Materialiſts, of which Milton was one. WARBURTON.

The ſame notion *of body's working up to ſpirit* Milton afterwards introduced into his *Par. Loſt*, B. v. 469, &c. which is there, I think, liable to ſome objection, as he was entirely at liberty to have choſen a more rational ſyſtem, and as it is alſo put into the mouth of an Archangel. But in this place it falls in ſo well with the poet's deſign, gives ſuch force and ſtrength to this encomium on Chaſtity, and carries in it ſuch a dignity of ſentiment, that, however repugnant it may be to our philoſophical ideas, it cannot miſs ſtriking and delighting every virtuous and intelligent reader. THYER.

Ver. 464. *By unchaſte looks*, &c.] "He [Chriſt] cenſures an *unchaſte look* to be an adultery already committed: another time he paſſes over actual adultery with leſs reproof than for an *unchaſte look*," Divorce, B. ii. c. 1. *Pr. W.* i. 184. See alſo, p. 304. Milton therefore in the expreſſion here noted, alludes to our Saviour, πᾶς ὁ ΒΛΕΠΩΝ ΓΥΝΑΙΚΑ πρὸς τὸ ΕΠΙΘΥΜΗΣΑΙ αὐτῆς, κ. τ. λ. *S. Matth.* v. 28. T. WARTON.

Ver. 467. *The ſoul grows clotted by contagion*, &c.] I cannot reſiſt the pleaſure of tranſlating a paſſage in Plato's *Phædon*,

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Imbodies, and imbrutes, till ſhe quite loſe

which Milton here evidently copies. "A ſoul with ſuch affections, does it not fly away to ſomething divine and reſembling itſelf? To ſomething divine, immortal, and wiſe? Whither when it arrives, it becomes happy; being freed from errour, ignorance, fear, love, and other human evils.——But if it departs from the body polluted and impure, with which it has been long linked in a ſtate of familiarity and friendſhip, and by whoſe pleaſures and appetites it has been bewitched, ſo as to think nothing elſe true, but what is corporeal, and which may be touched, ſeen, drunk, and uſed for the gratifications of luſt; at the ſame time, if it has been accuſtomed to hate, fear, or ſhun, whatever is dark and inviſible to the human eye, yet diſcerned and approved by philoſophy: I aſk, if a ſoul ſo diſpoſed, will go ſincere and diſincumbered from the body? By no means. And will it not be, as I have ſuppoſed, infected and involved with corporeal contagion, which an acquaintance and converſe with the body, from a perpetual aſſociation, has made congenial? So I think. But, my friend, we muſt pronounce that ſubſtance to be ponderous, depreſſive, and earthy, which ſuch a ſoul draws with it; and therefore it is burthened by ſuch a clog, and again is dragged off to ſome viſible place, for fear of that which is hidden and unſeen; and, as they report, retires to tombs and ſepulchres, among which the ſhadowy phantaſms of theſe brutal ſouls, being loaded with ſomewhat viſible, have often actually appeared. Probably, O Socrates. And it is equally probable, O Cebes, that theſe are the ſouls of wicked, not virtuous men, which are forced to wander amidſt burial-places, ſuffering the puniſhment of an impious life. And they ſo long are ſeen hovering about the monuments of the dead, till, from the accompaniment of the ſenſualities of corporeal nature, they are again cloathed with a body, &c." *Phæd. Opp.* Platon. p. 386. B. 1. edit. Lugdun. 1590. fol. An admirable writer, the preſent Biſhop of Worceſter, has juſtly remarked, that "this poetical philoſophy nouriſhed the fine ſpirits of Milton's time, though it corrupted ſome." It is highly probable, that Henry More, the great Platoniſt, who was Milton's contemporary at Chriſt's College, might have given his mind an early bias to the ſtudy of Plato. T. WARTON.

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The divine property of her firſt being.
Such are thoſe thick and gloomy ſhadows damp,

To Mr. Warton's illuſtration from Plato may be added a paſſage in Marſton's *Scourge of Villanie*, ed. 1598, B. ii. Sat. 6.

——— " For that fame radiant ſhine,
" That luſtre wherewith Nature's nature deck'd
" Our intellectual parts, that gloſſe is foyled
" With ſtayning ſpots of vile impiety,
" And muddy dirt of ſenſualitie." HEADLEY.

Ver. 468. *Imbodies, and imbrutes,*] Thus alſo Satan ſpeaks of the debaſement and corruption of its original divine eſſence, *Par. Loſt*, B. ix. 165.

—— " mix'd with beſtial ſlime,
" This eſſence to *incarnate* and *imbrute*,
" That to the highth of Deity aſpir'd."

Our author, with theſe Platonick refinements in his head, ſuppoſes that the human ſoul was for a long time *imbodied* and *imbruted* with the carnal ceremonies of popery, juſt as ſhe is ſenſualiſed and degraded by a participation of the vicious habits of the body. *Of Reformation*, &c. *Proſe-works*, vol. i. 1. *Imbrute* or *embrute*, occurs in G. Fletcher, p. 38. I believed it to be Milton's coinage. T. WARTON.

Poſſibly it is of Milton's coinage, from the Italian *imbruttare*. For the word *imbruted* is foiſted into a modern edition of G. Fletcher's *Chriſt's Vict.* p. 38, 1783; to which Mr. Warton refers. But ſee the edition of 1632, B. ii. ſt. 52.

" This their *inhumed* ſouls eſteem'd their wealths,
" To crown the bouzing kan from day to night."

I had not diſcovered this reading, when I publiſhed *Comus* in 1798. The modern edition of G. Fletcher, I muſt obſerve, has made many unauthoriſed alterations. TODD.

Ver. 469. *The* divine property of her firſt being.] Hor. *Sat.* II. ii. 79. " Atque adfligit humo *divinæ particulam auræ*." Which Milton almoſt literally tranſlates in his *Proſe-W.* i. 233. " That divine particle of God's breathing, the ſoul." TODD.

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Oft ſeen in charnel vaults and ſepulchres
Lingering, and ſitting by a new made grave,
As loth to leave the body that it lov'd,
And link'd itſelf by carnal ſenſuality
To a degenerate and degraded ſtate.
Sec. Br. How charming is divine Philoſophy!
Not harſh, and crabbed, as dull fools ſuppoſe,

Ver. 473. *As loth to leave the body that it lov'd,*] See Sir Kenelme Digby's *Obſervations* on Religio Medici, 4th ed. p. 327. "Souls that go out of their Bodies with affection to thoſe objects they leave behind them, (which uſually is as long as they can reliſh them,) do retain ſtill, even in their ſeparation, a byas and a languiſhing towards them: which is the reaſon, why ſuch terrene Souls appeare ofteneſt in cæmeteries, and charnel-houſes." See alſo Dr. Henry More's *Immortality of the Soul*, B. ii. ch. xvi. And compare Homer *Il.* xvii. 856:

Ψυχὴ δ' ἐκ ῥεθέων πταμένη ἀϊδόσδε βεβήκει,
Ὃν πότμον γοόωσα, λιποῦσ' ἀνδροτῆτα καὶ ἥβην.

Which Taſſo copies *Gier. Lib.* C. ix. ſt. 33. TODD.

Ver. 476. *How charming is divine Philoſophy!*] This is an immediate reference to the foregoing ſpeech, in which the *divine Philoſophy of Plato* concerning the nature and condition of the human ſoul after death, is ſo largely and ſo nobly diſplayed. The ſpeaker adds,

"Not harſh and crabbed, as dull fools ſuppoſe;
"But muſical as is Apollo's lute,
"And a perpetual feaſt of nectar'd ſweets."

Much the ſame ſentiments appear in the *Tractate on Education*. "I ſhall not detain you longer in the demonſtration of what we ſhould not do; but ſtrait conduct you to a hill-ſide, where I will point ye out the right path of a vertuous and noble education, laborious indeed at the firſt aſcent, but alſo ſo ſmooth, ſo green, ſo full of goodly proſpect and melodious ſounds, that the harp of Orpheus was not more charming," p. 101. ed. 1675. And ſee *Par. Reg.* B. i. 478, &c. T. WARTON.

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But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.
El. Br. List, list; I hear
Some far off halloo break the silent air.
Sec. B. Methought so too; what should it be?
El. B. For certain
Either some one like us night-founder'd here,
Or else some neighbour woodman, or, at worst,
Some roving robber calling to his fellows.
Sec. B. Heaven keep my Sister. Again, again, and near!
Best draw, and stand upon our guard.
El. B. I'll halloo:
If he be friendly, he comes well; if not,
Defence is a good cause, and Heaven be for us.

[*Enter the* Attendant Spirit, *habited like a shepherd.*]

That halloo I should know; what are you? speak;

Ver. 478. *But* musical *as is* Apollo's lute,] Perhaps from *Love's Labour Lost*, as Mr. Bowle suggests, A. iv. S. iii.

——— "as sweet and *musical*
"As bright *Apollo's lute*, &c." T. Warton.

Ver. 479. *And a perpetual feast of nectar'd sweets,*] Petrarch, *Son.* 160. P. i.

"Pasco la mente d' un sì nobil cibo,
"Ch' ambrosia e nettar non invidio a Giove." Todd.

Ver. 483. ——— *night-founder'd*] See the notes on *Par. Lost*, B. i. 204. Niccols, in his address to Lady Clere before *England's Eliza*, edit. 1610, has a similar compound; his Muse's "*night-weathered* wings." Todd.

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Come not too near, you fall on iron ſtakes elſe. 491

Spir. What voice is that? my young Lord? ſpeak again.

Sec. B. O Brother, 'tis my father's ſhepherd, ſure.

El. B. Thyrſis? Whoſe artful ſtrains have oft delay'd

Ver. 494. *Thyrſis? Whoſe artful ſtrains* &c.] A compliment to Lawes, who perſonated the Spirit. We have juſt ſuch another above, v. 86. But this, being ſpoken by another, comes with better grace and propriety; or, to uſe doctor Newton's pertinent expreſſion, is more *genteel*. The Spirit appears habited like a Shepherd; and the poet has here caught a fit of rhyming from Fletcher's paſtoral comedy. Milton's eagerneſs to praiſe his friend Lawes, makes him here forget the circumſtances of the fable: he is more intent on the muſician than the ſhepherd, who comes at a critical ſeaſon, and whoſe aſſiſtance in the preſent difficulty ſhould have haſtily been aſked. But time is loſt in a needleſs encomium, and in idle enquiries how the ſhepherd could poſſibly find out this ſolitary part of the foreſt. The youth, however, ſeems to be aſhamed or unwilling to tell the unlucky accident that had befallen his Siſter. Perhaps the real boyiſm of the Brother, which yet ſhould have been forgotten by the poet, is to be taken into the account. T. Warton.

Let it be remembered, that Comus is a drama of poetick deſcription rather than theatrick intereſt. Beſides, I conceive it exactly in nature for ſuch young adventurers to delight in having their ſolitude and diſtreſs relieved by the acquiſition of the aid and company of a faithful domeſtick of the family. And I further believe it is a fine touch of real nature to repreſent them at the immediate moment forgetting, in a certain degree, their own immediate diſtreſs, and recurring to the well-known amuſements and employments of their old ſhepherd, his ſkill in paſtoral muſick, his zealous care of his flock, &c. all theſe domeſtick circumſtances recurring to their minds. Surely this is perfectly in nature; and if we criticiſe ſuch paſſages, it ſhould certainly be to commend and not to cenſure. Dunster.

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The huddling brook to hear his madrigal,
And ſweeten'd every muſkroſe of the dale?
How cam'ſt thou here, good ſwain? hath any ram
Slipt from the fold, or young kid loſt his dam,
Or ſtraggling wether the pent flock forſook?
How could'ſt thou find this dark ſequeſter'd nook?

Spir. O my lov'd maſter's heir, and his next joy,
I came not here on ſuch a trivial toy
As a ſtray'd ewe, or to purſue the ſtealth
Of pilfering wolf; not all the fleecy wealth,

Jonſon's *Sad Shepherd*, another Paſtoral Drama, exhibits alſo an intermixture of heroick rhymes and blank verſe. And the encomium here is claſſical: Compare Hor. *Od.* I. xii. 8.

——————" Orphea—
" Arte maternâ *rapidos morantem*
" *Fluminum lapſus, celereſque ventos;*"

As above, at v. 87. " Well knows *to ſtill the wild winds.*" It may alſo be eaſily ſuppoſed, that Thyrſis, who had juſt returned the Elder Brother's halloo, was ſtill at ſome diſtance, and advancing to join them while the compliment was uttered. TODD.

Ver. 495. The *Madrigal* was a ſpecies of muſical compoſition, now actually in practice, and in high vogue. Lawes, here intended, had compoſed madrigals. So had Milton's father. The word is not here thrown out at random. T. WARTON.

Ver. 500. *How could'ſt thou find this dark ſequeſter'd nook?*] Thus the ſhepherdeſs Clorin to Thenot, Fletcher's *Faith. Shep.* A. ii. S. i. vol. iii. p. 129.

" Shepherd, how cam'ſt thou hither to this place?
" No way is trodden; all the verdant graſs,
" The ſpring ſhot up, ſtands yet unbruiſed here
" Of any foot: only the dappled deere,
" Far from the feared ſound of crooked horn,
" Dwell in this faſtneſs." T. WARTON.

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That doth enrich theſe downs, is worth a thought
To this my errand, and the care it brought.
But, O my virgin Lady, where is ſhe?
How chance ſhe is not in your company?
El. B. To tell thee ſadly, Shepherd, without blame,
Or our neglect, we loſt her as we came.
Spir. Ay me unhappy! then my fears are true.
El. B. What fears, good Thyrſis? Pr'ythee briefly ſhew.
Spir. I'll tell ye; 'tis not vain or fabulous,
(Though ſo eſteem'd by ſhallow ignorance,)
What the ſage poets, taught by the heavenly Muſe,
Storied of old, in high immortal verſe,
Of dire chimeras, and enchanted iſles,

Ver. 508. *How chance ſhe is not in your company?*] It is the ſame form in *Pericles*, Prince of Tyre, A. iv. S. i.

" How chance my daughter is not with you?" TODD.

Ver. 509. ——— ſadly,] *Sadly*, ſoberly, ſeriouſly, as the word is frequently uſed by our old authors, and in *Par. Loſt*, B. vi. 541. NEWTON.

Ver. 513. *I'll tell* ye;] The manuſcripts and the edition of 1637 read *you*. But Milton often uſes *ye* as the objective caſe. TODD.

Ver. 515. ——— *taught by the heavenly Muſe*,] Himſelf is " taught by the heavenly Muſe," *Par. Loſt*, B. iii. 19. He alludes to Taſſo, who invokes the *heavenly Muſe*, Gier. Lib. C. i. ſt. 1. TODD.

Ver. 517. — *dire chimeras*,] See *Par. Loſt*, B. ii. 628, as Mr. Warton notices; and compare Marino, *Strage de gli Innocenti*, ed. 1633, lib. i. ſt. 43. TODD.

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And rifted rocks whoſe entrance leads to Hell;
For ſuch there be; but unbelief is blind.
Within the navel of this hideous wood,
Immur'd in cypreſs ſhades a ſorcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep ſkill'd in all his mother's witcheries;
And here to every thirſty wanderer
By ſly enticement gives his baneful cup,
With many murmurs mix'd, whoſe pleaſing poiſon
The viſage quite transforms of him that drinks,
And the inglorious likeneſs of a beaſt

Ver. 518. — rifted rocks] Drayton, *Polyolbion*, Song xiv. ed. 1622. p. 234.

"Sent through the *rifted rocks*." TODD.

Ver. 520. *Within the navel*] That is, in the midſt; a phraſe borrowed from the Greeks and Latins. NEWTON.

It had been before uſed by Drayton, *Polyolb.* Song xxiii. ed. 1622. p. 68.

"Up tow'rds the *navell* then of England from her flanke,
"Which Lincolnſhire we call." TODD.

Ver. 526. *With many murmurs mix'd,*] That is, in preparing this enchanted cup, the *charm* of many barbarous unintelligible words was intermixed, to quicken and ſtrengthen its operation. WARBURTON.

Perhaps from Statius, who thus ſpeaks of the patroneſs of magicians, *Theb.* ix. 733.

—— "cantuſque ſacros, et conſcia *miſcet*
"*Murmura*."

See alſo Taſſo, of the enchanter, *Gier. Lib.* C. xiii. ſt. 6.

———— "Nel cerchio accolto,
"*Mormorò* potentiſſime parole." TODD.

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Fixes inſtead, unmoulding reaſon's mintage
Character'd in the face: This have I learnt
Tending my flocks hard by i' the hilly crofts,
That brow this bottom-glade; whence night by night
He and his monſtrous rout are heard to howl,
Like ſtabled wolves, or tigers at their prey,
Doing abhorred rites to Hecate
In their obſcured haunts of inmoſt bowers.
Yet have they many baits, and guileful ſpells,
To inveigle and invite the unwary ſenſe
Of them that paſs unweeting by the way.

Ver. 530. *Character'd in the face:*] So, in his *Divorce*, B. i. *Pref.* "A law not only written by Moſes, but *character'd* in us by nature." *Proſe-W.* i. 167. See *Obſervat.* Spenſer's *Faer. Qu.* ii. 162. T. WARTON.

See above v. 68, and compare Shakſpeare, *Rape of Lucrece:*

"The light will ſhow, *charácter'd in my brow*,
"The ſtory of ſweet chaſtity's decay."

The accent here falls on the ſecond ſyllable of the participle, *charácter'd*; often ſo pronounced by our old writers, as Dr. Newton has obſerved and exemplified from Shakſpeare, who alſo accents it on the firſt ſyllable. TODD.

Ver. 533. *He and his monſtrous rout are heard to howl,*
Doing abhorred rites to Hecate] Such was the practice of Comus's mother, Circe. Ovid, *Met.* xiv. 405.

—— "magicis Hecaten ululatibus orat." TODD.

Ver. 534. *Like ſtabled wolves, or tigers at their prey,*] Perhaps from Virgil, *Æn.* vii. 15, of Circe's iſland.

"Hinc exaudiri gemitus, iræque leonum
—— "ac formæ magnorum ululare luporum:
"Quos hominum ex facie Dea ſæva potentibus herbis
"Induerat Circe in vultus ac terga ferarum." NEWTON.

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This evening late, by then the chewing flocks
Had ta'en their ſupper on the ſavoury herb
Of knot-graſs dew-beſprent, and were in fold,
I ſat me down to watch upon a bank
With ivy canopied, and interwove

Ver. 541. *Had ta'en their* ſupper &c.] The *ſupper* of the ſheep is from a beautiful compariſon in Spenſer, *Faer. Qu.* i. i. 23.

" As gentle ſhepheard in ſweete eventide,
" When ruddy Phebus gins to welke in weſt,
" High on a hill, his flocke to vewen wide,
" Markes which doe byte their haſty *ſupper* beſt."

T. WARTON.

Ver. 542. *Of* knot-graſs dew-beſprent,] Compare a Song by Drummond, *Poems*, 1616, P. ii.

" The flocks do leaue the meads,
" And, loathing *three-leaf'd graſſe*, hold vp their heads."

Dew-beſprent occurs in Drayton's *Polyolb.* Song ix. edit. 1622, p. 135, where the Water-Nymphs have " their locks with *dewe beſprent*," that is, *beſprinkled*. And R. Niccols, Induct. *Mir. for Mag.* ed. 1610, has the expreſſion " *beſprent* with froſtie *dew*." TODD.

Ver. 544. *With ivy* canopied, *and* interwove
With flaunting honey-ſuckle,] Perhaps from Shakſpeare, *Midſ. Night. Dr.* A. ii. S. ii.

" Quite over *canopied* with luſcious *woodbine*."

Compare Drayton, *Queſt. of Cynthia*, vol. ii. p. 623.

" And there large branches did diſplay
" To *canopie* the place."

And Carew, p. 59. ed. 1651.

——— " that aged oak
" Did *canopie* the happy pair."

To which I will add a line from Browne's *Paſtorals*, which perhaps Pope, a reader of the old poets, might have remembered. B. i. S. iv. p. 74.

" *Uncanopied* of any thing but heaven."

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With flaunting honey-ſuckle, and began,
Wrapt in a pleaſing fit of melancholy,
To meditate my rural minſtrelſy,

Interwove is almoſt peculiar to Milton. See *Par. Loſt*, B. i. 621. And in *Par. Reg.* B. ii. 263. T. WARTON.

However, ſee Jonſon's *Pleaſure reconciled to Virtue*, 1619, "*interweave* the curious knot:" his *Fortunate Iſles*, 1626, "And *enterweave* the Myrtle and the Bay:" and his *Love's Triumph through Callipolis*, 1630, "Your *enterwoven* lines of good and fayre." See alſo Browne, *Brit. Paſt.* B. ii. Song iv. "A garland *interwove* with roſes." *Interwove* and *interwoven* occur alſo in Herrick's poetry. See his *Heſperides*, 1648, pp. 75, 105, 110, and Part ii. p. 8. TODD.

Ver. 545. —— flaunting *honey-ſuckle*,] In *Lycidas* we have "the *gadding* vine," v. 40. Thomſon, *Spring*, v. 976. "Nor in the bower where woodbines *flaunt*." It is *well-attir'd*, in *Lycid.* v. 146. T. WARTON.

Maſon avails himſelf both of *Lycidas* and *Comus*, in his *Engliſh Garden*, B. i. 433.

"There *flaunts* the *gadding woodbine*." TODD.

Ver. 547. *To* meditate *my* rural minſtrelſy,] Virgil, *Bucol.* i. 2.

"*Sylveſtrem* tenui *muſam meditaris* avena."

So in *Lycidas*, v. 66.

"Or ſtrictly *meditate* the thankleſs *muſe*." T. WARTON.

Compare Browne, *Brit. Paſt.* B. ii. S. ii. ed. 1613. p. 30, of ſhepherds.

"Some from the company remoued are
"*To meditate the ſongs* they meant to play."

For *rural minſtrelſy*, Mr. Warton refers to the *Eclogues* of Brooke and Davies, Lond. 1614. 12mo.

"Ynough is mee to chaunten ſwoote my ſonges,
"And blend hem with my *rurall mynſtralſy*."

And to Browne, *Brit. Paſt.* B. i. S. i. P. ii. "love's *rurall minſtralſie*." See alſo the *Return from Parnaſſus*, 1606, of Spenſer.

"Blithe was each valley, and each ſhepherd proud,
"While he did chaunt his *rurall minſtralſy*." TODD.

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Till fancy had her fill; but, ere a cloſe,
The wonted roar was up amidſt the woods,
And fill'd the air with barbarous diſſonance;
At which I ceas'd, and liſten'd them a while,
Till an unuſual ſtop of ſudden ſilence
Gave reſpite to the drowſy frighted ſteeds,

Ver. 548. ——— *but, ere a* cloſe,] A muſical *cloſe* on his pipe. As in Shakſpeare, *K. Rich. II.* A. ii. S. i.

" The ſetting ſun, and muſick at the *cloſe*,
" As the laſt taſte of ſweets is ſweeteſt laſt." T. WARTON.

Ver. 551. ——— *liſten'd them*] So, in *Macbeth*, A. ii. S. ii.

" As they had ſeen me, with theſe hangman's hands,
" Liſtening their fear:"

That is, *to* their fear. TODD.

Ver. 553. ——— *the* drowſy frighted *ſteeds*,
That draw the litter of cloſe-curtain'd Sleep;] I read, according to Milton's manuſcript, *drowſy-flighted*. And this genuine reading doctor Dalton has alſo preſerved in *Comus*. *Drowſie frighted* is nonſenſe, and manifeſtly an errour of the preſs in all the editions. There can be no doubt, that in this paſſage Milton had his eye upon the deſcription of Night, in *K. Hen. VI.* P. ii. A. iv. S. i.

" And now loud-howling wolves arouſe the jades
" That drag the tragick melancholy Night,
" Who with their drowſy, ſlow, and flagging wings
" Clip dead mens graves."

The idea and the expreſſion of *drowſie-flighted* in the one, are plainly copied from *their drowſy, ſlow, and flagging wings* in the other. Fletcher in the *Faith. Shep.* A. iv. has much the ſame image.

" Night, do not ſteal away! I woo thee yet
" To hold a hard hand o'er the ruſty bit
" That guides thy *lazy team*." NEWTON.

It muſt be allowed, that *drowſy-flighted* is a very harſh combination. Notwithſtanding the Cambridge manuſcript exhibits

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That draw the litter of close-curtain'd Sleep;

drowsie-flighted, yet *drowsie frighted* without a composition, is a more rational and easy reading, and invariably occurs in the editions 1637, 1645, and 1673. That is "The *drowsy* steeds of Night, who were *affrighted* on this occasion, at the *barbarous dissonance* of Comus's nocturnal revelry." Milton made the emendation after he had forgot his first idea. Compare Browne, *Brit. Past.* B. ii. S. i. p. 21.

"*All-drowsie* night, who in a *carre* of jet
"By *steedes* of iron-gray drawne through the sky."

And Sylvester, of Sleep, *Du Bart.* p. 316. ed. fol. ut supr.

"And in a noysles *coach*, all darkly dight,
"Takes with him silence, *drousinesse*, and night."

We are to recollect that Milton has here transferred the horses of *Night* to *Sleep*. And so has Claudian, *Bell. Gild.* v. 213, and Statius, *Theb.* ii. v. 59. T. WARTON.

Mr. Bowle conjectures *drowsie-freighted*, that is, charged or loaded with drowsiness. But Mr. Warton has vindicated the justness of the old reading, *drowsie frighted*. Indeed, if Lawes had *ignorantly* introduced it into the edition of 1637, the poet would have altered it in his own edition of 1645: for, as yet, "light revisited his eyes." Moreover, as the emendation in his manuscript must have been made before the publication of the edition in 1673, if not of the former edition, it may reasonably be supposed, that, although he had indulged the variety of his fancy in making the emendation, his judgement finally inclined to the *unvaried* reading of the printed copies. In a passage so highly descriptive, an errour would hardly have passed *thrice* unnoticed. The Athridge manuscript exhibits *drowsie frighted*. And Dr. Dalton's *Comus*, in 1738, reads the same. *Drowsy-flighted*, in his alteration of the Mask, was not adopted till after the publication of Peck's *Memoirs of Milton*, in 1740; where "*drowsy-flighted*" made its appearance long before doctor Newton's edition, and where the "horses of Sleep" were *first* stripped of their old poetical harness with great contempt. TODD.

Ver. 554. ——————— close-curtain'd Sleep;] Perhaps from Shakspeare, *Macbeth*, A. ii. S. i.

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At laſt a ſoft and ſolemn-breathing ſound
Roſe like a ſteam of rich diſtill'd perfumes,
And ſtole upon the air, that even Silence
Was took ere ſhe was ware, and wiſh'd ſhe might
Deny her nature, and be never more,

—— " and wicked dreams abuſe
" The *curtain'd ſleep.*" THYER.

See alſo *Rom. and Jul.* A. iii. S. ii.

" Spread thy *cloſe curtain*, love-performing *night.*" TODD.

Ver. 555. *At laſt a ſoft and* ſolemn-*breathing ſound*
Roſe like a ſteam *of rich diſtill'd perfumes,*
And ſtole upon the air,] Shakſpeare's *Twelfth Night*, at the beginning, has here been alleged [by Mr. Thyer]. The idea is ſtrongly implied in the following lines from Jonſon's *Viſion of Delight*, a Maſque preſented at Court in the Chriſtmas of 1617. Vol. vi. 21.

" Yet let it like an odour riſe
" To all the ſenſes here;
" And fall like ſleep upon their eyes,
" Or muſicke in their eare."

But the thought appeared before, where it is exquiſitely expreſſed, in Bacon's *Eſſayes*. " And becauſe the breath of flowers is farre ſweeter in the aire, where it *comes* and *goes like the warbling of muſicke.*" Of Gardens. *Eſſ.* xlvi. Milton means the gradual encreaſe and diffuſion of odour in the proceſs of diſtilling perfumes: for he had at firſt written " ſlow-diſtill'd." *Solemn* is uſed to characteriſe the muſick of the nightingale, *Par. Loſt*, B. iv. 648. " Night's *ſolemn* bird." And ſhe is called " the *ſolemn* nightingale." B. vii. 435. In the edition of 1673, we have *ſtream* for *ſteam*. A manifeſt overſight of the compoſitor. T. WARTON.

Ver. 557. —————— *that even Silence* &c.] Silence was pleas'd at the nightingale's ſong, *Par. Loſt*, B. iv. 604. The conceit in both paſſages is unworthy the poet. T. WARTON.

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Still to be ſo diſplac'd. I was all ear,
And took in ſtrains that might create a ſoul
Under the ribs of Death: but O! ere long,

Ver. 560. ——— *I was all ear,*] So Catullus of a rich perfume, *Carm.* xiii. 13.

" Quod tu cum olfacies, deos rogabis
" *Totum* ut te faciant, Fabulle, *naſum.*"

There is the ſame thought in Jonſon's *Underw.* vol. vi. 451.

" Come, with our voices let us war,
" And challenge all the ſpheres,
" Till each of us be made a ſtar,
" And all the world *turn ears.*"

And in Shakſpeare, but differently expreſſed, *Winter's Tale*, A. iv. S. iii. of hearing a ſong. " *All* their *other ſenſes* ſtuck in their *ears.*" And, in the *Tempeſt*, Proſpero ſays, " No tongues, *all eyes.*" Compare alſo Herrick's *Heſperides*, p. 21. ed. 1648. 8vo.

" When I thy ſinging next ſhall heare
" Ile wiſh I might *turne all to eare.*"

This thought, and expreſſion occurs firſt in Drummond's *Sonnets*, 1616. To the Nightingale.

" Such ſad lamenting ſtraines, that Night attends,
" Become *all eare*, &c." T. WARTON.

The expreſſion may be found in other languages. Sir W. Jones, in his *Poeſeos Aſiat. Comment.* p. 137, gives a quotation from a Perſian poet addreſſing the Divine Being:

" Dum laudes tuas modulatè canit luſcinia,
" *Ex omni parte auris ſum*, tanquam roſæ frutex."

Where the expreſſion ſignifies *all attention*; and the learned Commentator adds, " quam locutionem *linguæ* etiam *Europeæ* non aſpernari videntur." TODD.

Ver. 561. ——— *that might create a ſoul*
Under the ribs of Death:] The general image of creating a ſoul by harmony is again from Shakſpeare. But the particular one of *a ſoul under the ribs of death*, which is extremely groteſque, is taken from a picture in Alciat's Emblems, where a

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Too well I did perceive it was the voice
Of my moſt honour'd Lady, your dear Siſter.
Amaz'd I ſtood, harrow'd with grief and fear,
And, O poor hapleſs nightingale, thought I,
How ſweet thou ſing'ſt, how near the deadly ſnare!
Then down the lawns I ran with headlong haſte,
Through paths and turnings often trod by day;
Till, guided by mine ear, I found the place,
Where that damn'd wiſard, hid in ſly diſguiſe,
(For ſo by certain ſigns I knew,) had met
Already, ere my beſt ſpeed could prevent,
The aidleſs innocent Lady, his wiſh'd prey;
Who gently aſk'd if he had ſeen ſuch two,
Suppoſing him ſome neighbour villager.

ſoul in the figure of an infant is repreſented within the ribs of a ſkeleton, as in its priſon. This curious picture is preſented by Quarles. WARBURTON.

Mr. Sympſon explained *create a ſoul* by *recreate*, ἀναψύχειν; and Mr. Theobald had propoſed to read *recreate*, "And took in ſtrains might *recreate* a ſoul:" But, I preſume, they knew not of the alluſion juſt mentioned. NEWTON.

The picture alluded to, is not taken from Alciat's Emblems, but from Herman Hugo's *Pia Deſideria*; and is the viiith. *Suſpirium animæ amantis.* The 24th verſe of the viith. chap. of *Romans* is the motto to it. "O wretched man that I am! who ſhall deliver me *from the body of this death?*" TODD.

Ver. 565. ——— harrow'd *with grief and* fear,] To *harrow* is to *conquer*, to *ſubdue*. The word is of Saxon origin. So, in the old black letter romance of *Syr Eglamour of Artoys*;

"He ſwore by him that *harowed* hell."

Thus Shakſpeare, *Hamlet*, A. i. S. i. "It *harrows* me with *fear* and wonder." STEEVENS.

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Longer I durſt not ſtay, but ſoon I gueſs'd
Ye were the two ſhe meant; with that I ſprung
Into ſwift flight, till I had found you here;
But further know I not.
Sec. Br. O night, and ſhades!
How are ye join'd with Hell in triple knot
Againſt the unarmed weakneſs of one virgin,
Alone, and helpleſs! Is this the confidence
You gave me, Brother?
El. Br. Yes, and keep it ſtill;
Lean on it ſafely; not a period
Shall be unſaid for me: Againſt the threats
Of malice, or of ſorcery, or that power
Which erring men call Chance, this I hold firm;—
Virtue may be aſſail'd, but never hurt,
Surpriz'd by unjuſt force, but not enthrall'd;
Yea, even that, which miſchief meant moſt harm,
Shall in the happy trial prove moſt glory:
But evil on itſelf ſhall back recoil,
And mix no more with goodneſs; when at laſt
Gather'd like ſcum, and ſettled to itſelf,
It ſhall be in eternal reſtleſs change
Self-fed, and ſelf-conſumed: If this fail,

Ver. 584. *Yes, and keep it ſtill*, &c.] This confidence of the *Elder Brother* in favour of the final efficacy of virtue, holds forth a very high ſtrain of philoſophy, delivered in as high ſtrains of eloquence and poetry. T. WARTON.

It exhibits the ſublimer ſentiments of the Chriſtian. Religion here gave energy to the poet's ſtrains. TODD.

Ver. 597. *Self-fed, and ſelf-conſumed:*] This image is wonderfully fine. It is taken from the conjectures of aſtronomers

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The pillar'd firmament is rottenneſs,
And earth's baſe built on ſtubble.—But come,
let's on.
Againſt the oppoſing will and arm of Heaven
May never this juſt ſword be lifted up!
But for that damn'd magician, let him be girt
With all the griſly legions that troop
Under the ſooty flag of Acheron,
Harpies and Hydras, or all the monſtrous forms

concerning the dark ſpots which from time to time appear on the ſurface of the ſun's body, and after a while diſappear again; which they ſuppoſe to be the ſcum of that fiery matter, which firſt breeds it, and then breaks through and conſumes it.

WARBURTON.

Ver. 597. ——— *If this fail,*
The pillar'd firmament is rottenneſs,
And earth's baſe built on ſtubble.] This is Shakſpeare's thought, but in more exalted language, *Wint. Tale*, A. ii. S. i.

——— " If I miſtake
" In thoſe foundations which I build upon,
" The center is not big enough to bear
" A ſchoolboy's top." STEEVENS.

Ver. 604. ——— *the* ſooty flag *of Acheron,*] Compare P. Fletcher's *Locuſts*, 1627, p. 58.

" All hell run out, and *ſooty flagges* diſplay." TODD.

Ver. 605. Harpies *and* Hydras,] *Harpies* and *Hydras* are a combination in an enumeration of monſters, in Sylveſter's *Du Bart.* p. 206. fol. ut ſupr.

" And th' ugly Gorgons, and the Sphinxes fell,
" *Hydras* and *Harpies*, &c." T. WARTON.

Ibid. ——— *all the monſtrous forms* &c.] Such as thoſe which Carlo and Ubaldo meet, in going to Armida's enchanted mountain, in Fairfax's *Taſſo*, B. xv. ſt. 51.

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'Twixt Africa and Ind, I'll find him out,
And force him to return his purchaſe back,
Or drag him by the curls to a foul death,
Curs'd as his life.
Spir. Alas! good venturous Youth,
I love thy courage yet, and bold empriſe;
But here thy ſword can do thee little ſtead;
Far other arms and other weapons muſt
Be thoſe, that quell the might of helliſh charms:

" All monſters which hot Africke forth doth ſend
" 'Twixt Nilus, Atlas, and the ſouthern Cape,
" Were all there met."

Milton often copies Fairfax, and not his original. T. WARTON.

But the manner, in which the Elder Brother expreſſes his determination to find out the magician, is ſimilar to the reſolution of Alcaſto to encounter dangers of the ſame kind in the enchanted foreſt. See *Gier. Lib.* C. xiii. ſt. 25. TODD.

Ver. 608. See the Note on this paſſage in the *Various Readings* of Milton's manuſcript, which follow the poem. TODD.

Ver. 613. ——— *the might of* helliſh charms:] Compare Shakſpeare's *King Richard III.* A. iii. S. iv.

——— " with deviliſh plots
" Of damned witchcraft; and that have prevail'd
" Upon my body with their *helliſh charms.*" T. WARTON.

So, in *The Valiant Welſhman*, 1615, written by R. A. Gent. Caradoc addreſſes the Magician:

" Curſed Impoſter, damn'd inginer of plots,
" As blacke in curſed purpoſes, as night,
" When, by your *helliſh charms*, ſhe mournes in blacke
" And ſable veſtments, &c."

The *Old Man* had juſt before told Caradoc:

" *No force of ſword* can conquer helliſh fiends,
" By blacke inchantments made to take thy life:——
" About thee take this *precious ſoueraign herbe*,

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He with his bare wand can unthread thy joints,
And crumble all thy ſinews.
El. Br. Why pr'ythee, Shepherd,
How durſt thou then thyſelf approach ſo near,
As to make this relation?
Spir. Care, and utmoſt ſhifts,
How to ſecure the lady from ſurpriſal,
Brought to my mind a certain ſhepherd lad,
Of ſmall regard to ſee to, yet well ſkill'd
In every virtuous plant, and healing herb,
That ſpreads her verdant leaf to the morning ray:
He lov'd me well, and oft would beg me ſing;
Which when I did, he on the tender graſs
Would ſit, and hearken even to ecſtaſy,
And in requital ope his leathern ſcrip,
And ſhow me ſimples of a thouſand names,

" *That Mercury to wiſe Uliſſes gaue,*
" To keepe him from the rage of Cyrce's charmes.
" This precious herbe, maugre the force of hell,
" *From blackeſt ſorcery* keepes ſound and well."

See before, v. 611. Milton, I think, evidently alluded to this old drama. P. Fletcher, I ſhould obſerve, has " *helliſh charms,*" Purp. Iſl. C. xi. ſt. 26. TODD.

Ver. 614. *He with his bare wand can unthread thy* joints,
And crumble all thy ſinews.] So, in Proſpero's commands to Ariel, *Tempeſt*, A. iv. S. ult.

" Go, charge my goblins, that they grind their *joints*
" With dry convulſions, ſhorten up their *ſinews*
" With aged cramps." T. WARTON.

Ver. 620. ——— *to* ſee to,] An old expreſſion, as in Barret's *Alvearie*, 1580. " Faire to *ſee to*, i. e. goodlie to *behold*." See alſo *Ezek.* xxiii. 15. " All of them princes to *look to*." TODD.

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Telling their ſtrange and vigorous faculties:
Amongſt the reſt a ſmall unſightly root,
But of divine effect, he cull'd me out;
The leaf was darkiſh, and had prickles on it,
But in another country, as he ſaid,
Bore a bright golden flower, but not in this ſoil:

Ver. 633. *Bore a bright golden flower, but not in this ſoil: Unknown, and like eſteem'd*, &c.] Doctor Newton ſays, that "*redundant* verſes ſometimes occur in Milton." True: but the redundant ſyllable is never, I think, found in the ſecond, third, or fourth foot. His inſtance of v. 605, in this poem,

"Harpies and Hydras, or all the monſtrous forms —"

where the redundancy is in the third foot, and forms an anapaeſt, does not prove his point. The paſſage before us is certainly corrupt, or, at leaſt, inaccurate; and had better, I think, been given thus.

"But in another country, as he ſaid,
"Bore a bright golden flower, *not* in this ſoil
"Unknown, *though light* eſteem'd." HURD.

Seward propoſed to read,

—— "*but* in this ſoil
"Unknown and *light* eſteem'd."

The emendation is very plauſible and ingenious. But to ſay nothing of the editions under Milton's own inſpection, I muſt object, that, if an argument be here drawn for the alteration from roughneſs or redundancy of verſe, innumerable inſtances of the kind occur in our author. Milton, notwithſtanding his ſingular ſkill in muſick, appears to have had a very bad ear; and it is hard to ſay on what principle he modulated his lines. T. WARTON.

By another accompliſhed writer the paſſage before us is conſidered as one of thoſe licences, which are not diſagreeable in dramatick, although they would certainly diſpleaſe in heroick, verſe.

"Bore a | bright gol | den flower, | — but not in | this ſoil."

See Mitford's *Eſſay upon the Harmony of Language*, 1ſt ed. p. 129.

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Unknown, and like eſteem'd, and the dull ſwain
Treads on it daily with his clouted ſhoon: 635

To the remark on "Milton's ear," the niceneſs of which more conſpicuouſly diſplays itſelf in *Comus*, the following obſervation, or *General Rule*, may be ſafely oppoſed. "There is no kind or degree of harmony, of which our language is capable, which may not be found in numberleſs inſtances in Milton's writings: THE EXCELLENCY OF WHOSE EAR SEEMS TO HAVE BEEN EQUAL TO THAT OF HIS IMAGINATION AND LEARNING." See Foſter's *Eſſay on Accent*, 2d ed. p. 67. Dr. Newton defends *like eſteem'd* without any alteration. "Unknown and *like* eſteem'd, that is, *un*known, and *un*eſteem'd, unknown and eſteem'd accordingly." He alſo propoſed to read the paſſage thus:

"Bore a bright golden flower, *but* in this ſoil
"Unknown and like eſteem'd;"

Or, to leave out only *but*, in v. 633.

"Bore a bright golden flower, *not* in this ſoil:
"Unknown, and like eſteem'd, &c."

Fenton had printed "*little* eſteem'd" inſtead of "*like* eſteem'd," but, in the republication of his edition in 1730, the original reading is reſtored. Dr. Warburton, as well as Mr. Seward and Dr. Hurd, propoſed to read "*light* eſteem'd." TODD.

Ver. 635. ——————— *clouted ſhoon:*] To the paſſage alleged by Dr. Newton from Shakſpeare, *K. Hen. VI.* P. ii. A. iv. S. iii, another ſhould be added from *Cymbeline*, A. iv. S. ii. which not only exhibits, but contains a comment on, the phraſe in queſtion.

—— "I thought he ſlept, and put
"My *clouted brogues* from off my feet, whoſe rudeneſs
"Anſwer'd my ſteps too loud."

Clouts are thin and narrow plates of iron affixed with hob-nails to the ſoles of the ſhoes of ruſticks. Theſe made too much noiſe. The word *brogues* is ſtill uſed for *ſhoes* among the peaſantry of Ireland. T. WARTON.

The expreſſion occurs in the preſent verſion of our Bible: *Joſhua*, ix. 5. So the Hertfordſhire Proverb, in Drayton's *Polyolb.* S. xxxiii. "The club and *clowted ſhoon.*" TODD.

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And yet more med'cinal is it than that Moly,
That Hermes once to wife Ulyffes gave;
He call'd it Hæmony, and gave it me,

Ver. 636 *And yet more med'cinal is it than that Moly*, &c.] Drayton introduces a fhepherd " his fundry fimples forting," who, among other rare plants, produces Moly, *Muſ. Elyſ. Nymph.* v. vol. iv. p. 1489.

" Here is my *Moly* of much fame,
" In magicks often uſed."

It is not agreed, whether Milton's Hæmony is a real or poetical plant. Drayton, in the lines following the paſſage juſt quoted, recites, with many more of the kind,

" Here holy vervain, and here dill,
" *'Gainſt witchcraft* much avayling."

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himſelf of Drayton, *Faith. Shep.* A. ii. S. i. vol. iii. p. 127. where the ſhepherdeſs Clorin appears ſkilled in the medicinal and ſuperſtitious uſes of plants. Nor muſt I forbear to obſerve, that in Browne's *Inner Temple Maſque*, written on Milton's ſubject, Circe, attended by the Syrens, uſes Moly for a charm, p. 135. Our author again alludes to the powers of Moly for " quelling the might of helliſh charms," *El.* i. 87. Compare Sandys's *Ovid*, p. 256. 479. edit. 1632. And Drayton's *Nymphid.* vol. ii. p. 463. And *Polyolb.* S. xii. vol. iii. p. 919. In Taſſo, Ubaldo, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden powers of herbs and ſprings, *Gier. Lib.* C. xiv. ſt. 42

" Qual in ſe virtù celi ò l' *erba* ò 'l fonte."

In the *Faerie Queene*, the Palmer has a *vertuous ſtaffe*, which, like Milton's Moly and Hæmony, defeats all monſtrous apparitions and diabolical illuſions. And Taſſo's Ubaldo above-mentioned carries a ſtaff of the ſame ſort, when he enters the palace of Armida, xiv. 73. xv. 49. T. WARTON.

Ver. 637. See the quotation from *The Valiant Welſhman*, in the note on v. 613.

" That Mercury to wife Ulifſes gave." TODD.

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And bade me keep it as of ſovran uſe
'Gainſt all enchantments, mildew blaſt, or damp,
Or ghaſtly furies' apparition.
I purs'd it up, but little reckoning made,
Till now that this extremity compell'd:
But now I find it true; for by this means
I knew the foul enchanter though diſguis'd,
Enter'd the very lime-twigs of his ſpells,
And yet came off: If you have this about you,

Ver. 640. *'Gainſt all enchantments,* mildew blaſt, *or damp,*] This is Milton's own pointing: no comma after *mildew.* And, although it is not adopted in other editions, I preſume it is right. See v. 845. "Helping all *urchin blaſts.*" And compare *Hamlet,* A. iii. S. iv.

"Here is your huſband; like a *mildew'd* ear,
"*Blaſting* his wholeſome brother." TODD.

Ver. 641. *Or* ghaſtly furies' *apparition.*] Peck ſuppoſes, that the Furies were never believed to appear, and propoſes to read "*fairies'* apparition." But Milton means any frightful appearance raiſed by magick. Among the ſpectres which ſurrounded our Saviour in the wilderneſs, and which the *fiend had raiſed,* are *furies,* Par. Reg. B. iv. 422. T. WARTON.

The combination "*ghaſtly furies*" occurs in Sylveſter's *Du Bartas,* ed. 1621. fol. p. 201. TODD.

Ver. 642. *I purs'd it up,*] It was cuſtomary in families to have herbs *in ſtore,* not only for medical and culinary, but for ſuperſtitious purpoſes. In ſome houſes, rue and roſemary were conſtantly kept for good luck. Among the plants to which preternatural qualities were aſcribed, Perdita in the *Winter's Tale* mentions *Rue* as the herb of grace, and *Roſemary* as the emblem of remembrance, A. iv. S. iii. T. WARTON.

Ver. 647. ——— *If you have this about you,*
(As I will give you when we go) you may
Boldly aſſault the necromancer's hall;] The notion

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(As I will give you when we go,) you may
Boldly assault the necromancer's hall;
Where if he be, with dauntless hardihood,
And brandish'd blade, rush on him; break his glass,
And shed the luscious liquour on the ground,

of facing danger, and conquering an enemy by carrying a charm, which was often an herb, is not uncommon in romance. Hence in *Samson Agon.* v. 1130, &c. and v. 1149, Milton's idea is immediately and particularly taken from the ritual of the combat in chivalry. When two champions entered the lists, each took an oath, that he had no charm, *herb*, or any enchantment about him. See Dugd. *Warwickshire*, p. 73. and his *Orig. Jurid.* p. 166. And I think it is clear, that Milton, in furnishing the Elder Brother with the plant Hæmony, notwithstanding the idea is originally founded in Homer's Moly, when like a knight he is to attack the necromancer Comus, and even to assail his hall, alluded to the *charming herb* of the romantick combat. Milton here thought of a magician's castle which has an enchanted hall invaded by christian knights. See the adventure of the Black Castle in the *Seven Champions of Christendom*; where the business is finely achieved by an attack on the hall of the necromancer Leoger. P. ii. ch. ix. T. WARTON.

It is the same idea of romance, as in one of our author's *Proluſ.* ed. 1674. 12mo. p. 127. "Nec validiſſimi illi regis *Arthuri pugiles*, igniti et flammigantis *caſtelli incantamenta* viceruntfacilius, et diſſiparunt." TODD.

Ver. 651. *And brandiſh'd blade, ruſh on him;*] Thus Ulyſſes aſſaults Circe, offering her cup, with a drawn ſword, Ovid, *Metam.* xiii. 293.

——— "Intrat
"Ille domum Circes, et, ad inſidioſa vocatus
"Pocula, conantem virgâ mulcere capillos
"Reppulit, et *ſtricto* pavidam deterruit *enſe*."

See Homer. *Odyſſ.* x. 294, 321. But Milton, in his alluſions to Circe's ſtory, has followed Ovid more than Homer. T. WARTON.

——— *break his glaſs,*
And ſhed the luſcious liquour on the ground,] Our author

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But ſeiſe his wand; though he and his curs'd crew

has here a double imitation of Spenſer's *Faerie Queene*, which has not been obſerved or diſtinguiſhed. The obvious one, is from Sir Guyon ſpilling the bowl of Pleaſure's Porter, ii. xii. 49. But he alſo copies Spenſer, and more cloſely, where Sir Guyon breaks the golden cup of the enchantreſs Exceſſe, ii. xii. 57.

" So ſhe to Guyon offred it to taſt:
" Who, taking it out of her tender hond,
" The cup to ground did violently caſt,
" That all to peeces it was broken fond,
" And with the liquor ſtained all the lond." T. WARTON.

Ver. 653. *But ſeiſe his wand;*] In the *Tempeſt*, in the intended attack upon the magician Proſpero, Caliban gives Stephano another ſort of neceſſary precaution, without which nothing elſe could be done, yet to the ſame purpoſe and effect, A. iii. S. ii.

———— " Remember
" *Firſt* to poſſeſs his *books*."

But Proſpero has alſo a ſtaff as well as a book, A. v. S. i. A. i. S. ii. Armida in Taſſo has both a book and a wand;

" Con una man' picciola *verga* ſcuote,
" Tien l' altra un *libro*."

As ſhe reads from this book, one of the knights loſes his human ſhape. In Arioſto, Andronica gives Aſtolpho a wonderful book. C. xv. ſt. 14. And Buſyrane in the *Faer. Qu.* iii. xii. 32.

" His wicked *booke* in haſte he ouerthrew."

But Taſſo, the firſt of theſe, copied Boiardo, *Orl. Inam.* Libr. i. C. v. 17. And in other places. But ſee, L. i. C. i. 36. His enchanter Malagiſe has a magical book.

" Che Malagiſe preſe il ſuo *quaderno*
" Per ſaper queſta coſa ben compita
" Quatre demonii traſſe de l'inferno, &c.

Again, in reading one leaf only, he lulls four giants aſleep, ſt. 44.

" Ne ancor hauea il primo *foglio* volto
" Che gia ciaſcum nel ſonno era ſepolto."

Again, ſt. 51. " Ritrova il *libro* conſecrato, &c." Many ſtriking paſſages, which Taſſo has borrowed from Boiardo, are unnoticed.

T. WARTON.

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Fierce ſign of battle make, and menace high,
Or like the ſons of Vulcan vomit ſmoke,
Yet will they ſoon retire, if he but ſhrink.
El. Br. Thyrſis, lead on apace, I'll follow thee;
And ſome good Angel bear a ſhield before us!

The Scene changes to a ſtately palace, ſet out with all manner of deliciouſneſs: ſoft muſick, tables ſpread with all dainties. Comus *appears with his rabble, and the* Lady *ſet in an enchanted chair, to whom he offers his glaſs, which ſhe puts by, and goes about to riſe.*

Panglory is deſcribed with *wand* and *glaſs*, in G. Fletcher's *Chriſt's Victorie*, P. ii. ſt. 52.

" A ſilver *wand* the *Sorcereſſe* did ſway,
" And, for a crowne of gold, her haire ſhe wore,
" Only a garland of roſe-buds did play
" About her locks, and in her hand ſhe bore
" *A hollow globe of glaſſe.*" HEADLEY.

Ver. 653. ——————— *he and his* curs'd crew] This is an alluſion to Alcina's monſters, " a brutiſh *curſed crew*," Harington's *Orl. Fur.* B. vi. ſt. 61. TODD.

Ver. 655. *Or like the ſons of Vulcan vomit ſmoke,*] Alluding to Cacus. Virgil, *Æn.* viii. 252.

" Faucibus ingentem *fumum*, mirabile dictu,
" *Evomit.*" TODD.

Ver. 658. *And ſome good Angel bear a ſhield before us.*] From the divinities of the claſſicks and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dilated this idea of a gurdian-angel, yet not without ſome particular and expreſs warrant from Scripture, which he has alſo poetically heightened, in *Samſon Agoniſtes*, v. 1431, &c. T. WARTON.

Had not Milton here alſo Taſſo in mind? See *Gier. Lib.* C. vii. 72, viii. 84. DUNSTER.

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Comus.

Nay, Lady, ſit; if I but wave this wand,
Your nerves are all chain'd up in alabaſter, 660

Ver. 659. Here, as we ſee by the ſtage-direction, Comus is introduced with his apparatus of incantation. And much after the ſame manner, Circe enters upon her Charme of Ulyſſes in Browne's *Inner Temple Maſque*, p. 131. She appears on the ſtage "quaintly attyred, her haire looſe about her ſhoulders, an anadem of flowers on her head, with a wand in her hand, &c." The temptation of a ſumptuous banquet is common in the magick of romance. Compare *Tempeſt*, A. iii. S. iii. "Enter ſeveral ſtrange ſhapes bringing in a banquet, and inviting the king to eat." Our author's temptation of Chriſt in the Wilderneſs by the Devil, with luxurious viands, is formed and conducted on the principles of romance: and a table *richly ſpread in regal mode*, vaniſhes like the banquet of a Gothick necromancer. See *Par. Reg.* B. ii. 401. Juſt in the ſame ſtyle, the banquet of Ariel in the Tempeſt *vaniſhes* with a *quaint device*. All this ſort of fiction had been long before adopted from romance by Spenſer, and his maſters the Italian poets. Perhaps the ground-work is in Virgil's Hell. See *Æn.* vi. 603. WARTON.

I ſubjoin a romantick ſcene, of the ſame kind with this in *Comus*, from an old drama, entitled *The Wiſdome of Doctor Dodypoll*, 1600. "Actus Tertius: Enter Enchanter, leading Lucilia and Earle Laſſenbergh bound by Spirits; who being laid down on a green banck, the Spirits *fetch in a banquet*. The Earle is caſt aſleep:" The Enchanter then ſays to Lucilia,

——— "come, ſit downe, fair Nimphe,
"And taſte the ſweetneſſe of theſe heavenly cates,
"Whilſt, from the hollow crainés of this rocke,
"Muſick ſhall ſound to recreate my love."

The enchantment is diſſolved by the "*hidden vertue of a precious ring*," which Flores poſſeſſes; at whoſe entrance the Spirits, banquet, and Enchanter, diſappear; and the Lady and the Earle are liberated from their captivity. TODD.

Ibid. *Nay, Lady, ſit; if I but wave this wand,*
Your nerves are all chain'd up in alabaſter,] It is with

And you a ſtatue, or, as Daphne was,
Root-bound that fled Apollo.
Lad. Fool, do not boaſt;
Thou canſt not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou haſt immanacled, while Heaven ſees good.
Com. Why are you vex'd, Lady? Why do you frown?
Here dwell no frowns, nor anger; from theſe gates
Sorrow flies far: See, here be all the pleaſures,

the ſame magick, and in the ſame mode, that Proſpero threatens Ferdinand, in the *Tempeſt*, for pretending to reſiſt. A. i. S. ii.

——" Come from the ward;
" For I can here diſarm thee with this *ſtick*.——
" Come on, obey.——[Elſe,]
" Thy *nerves* are in their infancy again,
" And have no vigour in them."

Milton here comments upon Shakſpeare. T. WARTON.

Ver. 661. ——— *or*, as Daphne was, &c.] The poet, inſtead of ſaying *root-bound, as Daphne was that fled Apollo*, throws in *root-bound* into the middle betwixt the antecedent and the relative, a trajection altogether unuſual in our language, but which muſt be allowed both to vary and raiſe the ſtyle; and, as the connection is not ſo remote as to make the language obſcure, I think it may not only be tolerated but praiſed. This way of varying the ſtile is a figure very uſual both in Greek and Latin. LORD MONBODDO.

Ver. 663. *Thou canſt not touch the freedom of my mind* &c.] A fine philoſophical ſentiment. Compare Cicero *De Fin.* lib. iii. ad fin. " Recte invictus, cujus etiam ſi corpus conſtringatur, animo tamen vincula injici nulla poſſunt." TODD.

Ver. 668. ——— *here be all the pleaſures,*
That fancy can beget on youthful thoughts, &c.] An echo to Fletcher, *Faith. Shep.* A. i. S. i. vol. iii. p. 119.

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That fancy can beget on youthful thoughts,
When the freſh blood grows lively, and returns
Briſk as the April buds in primroſe-ſeaſon.
And firſt, behold this cordial julep here,
That flames and dances in his cryſtal bounds,
With ſpirits of balm and fragrant ſyrops mix'd:
Not that Nepenthes, which the wife of Thone
In Egypt gave to Jove-born Helena,
Is of ſuch power to ſtir up joy as this,

——" Here be woods as green
" As any, &c.
" Here be all new delights, &c."

And again, p. 128.

——" whoſe virtues do refine
" The blood of men, making it free and fair
" As the firſt hour it breath'd, &c." T. WARTON.

Ver. 669. *That fancy can beget on youthful thoughts,*
When the freſh blood grows lively, &c.] This is a thought of Shakſpeare's, but vaſtly improved by our poet in the manner of expreſſing it, *Rom. and Jul.* A. i. S. ii.

" Such comfort as do luſty young men feel,
" When well-apparell'd April on the heel
" Of limping winter treads." THYER.

Compare Taſſo, *Gier. Lib.* C. xiv. ſt. 62.

" O giovinetti, mentre Aprile, e Maggio
" V' ammantan di fiorite, e verdi ſpoglie, &c." TODD.

Ver. 675. *Not that Nepenthes,*] The author of the lively and learned *Inquiry into the Life and Writings of Homer*, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. " It is true, they uſe opiates for pleaſure all over the *Levant;* but, by the beſt accounts of them, they had them originally from *Egypt;* and *this of Helen* appears plainly to be a production of that country, and a cuſtom which can be traced from Homer to Auguſtus's reign, and from thence to the age preceding our own." JOS. WARTON.

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To life ſo friendly, or ſo cool to thirſt.
Why ſhould you be ſo cruel to yourſelf,
And to thoſe dainty limbs, which Nature lent
For gentle uſage and ſoft delicacy?
But you invert the covenants of her truſt,
And harſhly deal, like an ill borrower,
With that which you receiv'd on other terms;
Scorning the unexempt condition,
By which all mortal frailty muſt ſubſiſt,
Refreſhment after toil, eaſe after pain,
That have been tir'd all day without repaſt,
And timely reſt have wanted; but, fair Virgin,
This will reſtore all ſoon.
Lad. 'Twill not, falſe traitor!
'Twill not reſtore the truth and honeſty,
That thou haſt baniſh'd from thy tongue with lies.

Ver. 679. *Why ſhould you be* ſo cruel to yourſelf,] See Shakſpeare, *Sonnet* i. ed. Malone, 1790, vol. x. p. 193.

" Thyſelf thy foe, *to thy ſweet ſelf ſo cruel.*" TODD.

Ver. 680. ——— *dainty limbs,*] Spenſer, *Faer. Qu.* i. xi. 32.

" All night ſhe watcht, ne once adowne would lay
" Her *dainty limbs.*"

The expreſſion is repeatedly uſed in the *Faerie Queene;* and in G. Wither's *Miſtreſſe of Philarete*, 1622. See alſo Sir H. Wotton's *Short Hiſt. of William I.* " He was not of any delicate texture; his *limbs* were rather ſturdy than *daynty.*" TODD.

Ibid. ——— *which Nature lent*] So Shakſpeare, *Sonnet*, iv. ed. Malone, 1790, vol. x. p. 196.

" *Nature's bequeſt* gives nothing, but doth *lend;*
" And, being frank, ſhe *lends* to thoſe are free.
" Then, beauteous niggard, why doſt thou *abuſe*
" The bounteous largeſs given thee to give?" STEEVENS.

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Was this the cottage, and the ſafe abode,
Thou toldſt me of? What grim aſpects are theſe,
Theſe ugly-headed monſters? Mercy guard me!
Hence with thy brew'd enchantments, foul deceiver!
Haſt thou betray'd my credulous innocence
With viſor'd falſhood and baſe forgery?
And would'ſt thou ſeek again to trap me here
With lickeriſh baits, fit to enſnare a brute?
Were it a draught for Juno when ſhe banquets,
I would not taſte thy treaſonous offer; none,
But ſuch as are good men, can give good things;

Ver. 694. ——— *What* grim aſpects *are theſe,*] So Drayton, *Polyolb.* S. xxvii. vol. iii. p. 1190.

" Her *grim aſpect* to ſee."

And Spenſer, *Faer. Qu.* v. ix. 48.

—— " with grieſly *grim aſpect*
" Abhorred Murder." T. WARTON.

So Shakſpeare, *Hen. VI.* P. i. A. ii. S. iii. " A ſecond Hector for his *grim aſpect.*" Hence perhaps the compound *grim-viſaged,* as in *Rich. III.* A. i. S. i. " *Grim-viſag'd* war." And, in Yarington's *Two Tragedies in One,* 1601. " *Grim-viſadged* deſpaire:" a phraſe which occurs verbatim in the poetry of Gray, *Ode Eton Coll.* v. 69.

" *Grim-viſag'd* comfortleſs *Deſpair.*" TODD.

Ver. 696. *Hence with thy brew'd enchantments, foul deceiver!*] Magical potions, brewed or compounded of incantatory herbs and poiſonous drugs. Shakſpeare's cauldron is a *brewed enchantment,* but of another kind. T. WARTON.

Ver. 702. ——— *none,*
But ſuch as are good men, can give good things;] This noble ſentiment Milton has borrowed from Euripides, *Medea,* v. 618.

Καιτοι γαὲ ἀνδρὸς δεῖ ὅτῳ ἐυ ἔχει. NEWTON.

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And that, which is not good, is not delicious
To a well-govern'd and wiſe appetite.
Com. O fooliſhneſs of men! that lend their ears
To thoſe budge doctors of the Stoick fur,

Ver. 704. *And that, which is not good, is not delicious*
To a well-govern'd and wiſe appetite.] That is, an appetite in ſubjection to the rational part, and which is pleaſed with nothing but what reaſon approves of: It is a noble ſentiment, but expreſſed in a manner which will appear flat and inſipid to thoſe who admire the preſent faſhionable ſtyle, far removed from the ſimplicity of the ancients. Milton was not only the greateſt ſcholar and fineſt writer of his age, but a good philoſopher. LORD MONBODDO.

Ver. 707. *To thoſe* budge *doctors of the Stoick* fur,] Thoſe moroſe and rigid teachers of abſtinence and mortification, who wear the gown of the Stoick philoſophy. *Budge* is *fur*, anciently an ornament of the ſcholaſtick habit. In the more ancient colleges of our Univerſities, the annual expences for furring the robes or liveries of the fellows, appear to have been very conſiderable. "*The Stoick fur*" is as much as if he had ſaid "*The Stoick ſect.*" But he explains the obſolete word, in which there is a tincture of ridicule, by a very awkward tautology.
T. WARTON.

Budge-row is "a ſtreete, ſo called of *Budge*, *Furre*, and of Skinners dwelling there." See Stowe's *Surv. of London*, p. 455. edit. 1618. BOWLE. Close to Budge Row is Cloak Lane.

Among the late Dr. Farmer's papers were the two following illuſtrations of this paſſage, which were communicated to me by Iſaac Reed, Eſq. 1. "In the parade for Lord Mayor's Shew, in Jordan's *London in its Splendor*, 1673. after the Livery, *Budge-Batchelors*, in gowns and ſcarlet hoods. 2. And in the order reſpecting the ſcholaſtick habit in the Univerſity of Cambridge, dated in 1414, and entitled *De penulis et pelluris* BACCALL'; Statuimus &c. quod nullus baccalaureus &c. uti preſumat penula aliqua vel pellura aut duplicatione de ſerico, ſindone, aut veſte altera, et conſimilis precii ſui valoris, in tabardo, caputio, aut in alio habitu quocunque ſcolaſtico, ſed tantum *furruris* BUGGEIS

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And fetch their precepts from the Cynick tub,
Praiſing the lean and ſallow Abſtinence.
Wherefore did Nature pour her bounties forth
With ſuch a full and unwithdrawing hand,
Covering the earth with odours, fruits, and flocks,
Thronging the ſeas with ſpawn innumerable,
But all to pleaſe and ſate the curious taſte?
And ſet to work millions of ſpinning worms,
That in their green ſhops weave the ſmooth-
hair'd ſilk,
To deck her ſons; and, that no corner might
Be vacant of her plenty, in her own loins
She hutch'd the all-worſhipt ore, and precious
gems,

aut agninis quibus in ſuis caputiis ſolummodo uti debent, &c." I obſerve, that, in Shirley's Maſk, *The Triumph of Peace* 1633, one of the anti-maſquers is "a grimme *philoſophicall*-fac'd fellow in his *gowne furr'd*," p. 2. See alſo Marſton's *Scourge of Villanie*, 2d edit. 1599, Sat. x.

"Poore *budge* face, bowcaſe ſleeve; but let him paſſe;
"Once, *furre* and beard ſhall priuiledge an aſſe."

After all, *budge* is probably here uſed by Milton in the ſenſe of *ſtiff* or *ſurly*. Thus in the Life of Thomas Ellwood, Milton's friend, written by himſelf: "The warden was a *budge* old man; and I looked ſomewhat big too," p. 60. 3d. edit. Again, p. 119. "This was a *budge* fellow, and talked high." TODD.

Ver. 719. *She* hutch'd] That is *hoarded*. *Hutch* is an old word, ſtill in uſe, for *coffer*. Archbiſhop Chichelé gave a borrowing cheſt to the Univerſity of Oxford, which was called *Chichelé's Hutch*. Some perhaps may read *hatch'd*, for it was "in her own loyns." And the ſpeaker is diſplaying the produce and fertility of every part of nature. T. WARTON.

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To ſtore her children with: If all the world
Should in a pet of temperance feed on pulſe,
Drink the clear ſtream, and nothing wear but frieze,
The All-giver would be unthank'd, would be unprais'd,
Not half his riches known, and yet deſpis'd;
And we ſhould ſerve him as a grudging maſter,
As a penurious niggard of his wealth;
And live like Nature's baſtards, not her ſons,
Who would be quite ſurcharg'd with her own weight,
And ſtrangled with her waſte fertility;
The earth cumber'd, and the wing'd air dark'd with plumes,
The herds would over-multitude their lords,

So, in his *Proſe-W.* i. 84. "This paſſing fine ſophiſtical ſoulting *hutch*." But this phraſe had been before employed by Browne, *Brit. Paſt.* B. ii. S. ii.

"For as a miller in his *boulting hutch*
"Driues out the pure meale, &c." TODD.

Ver. 727. *And live like Nature's baſtards, not her ſons,*] The expreſſion is taken from *Heb.* xii. 8. "Then are ye *baſtards* and *not* ſons." NEWTON.

Ver. 730. ——— *the wing'd air* dark'd *with* plumes,] The image is taken from what the ancients ſaid of the air of the northern iſlands, that it was clogged and darkened with feathers. WARBURTON.

Thomſon has hence formed an elegant compound epithet, *Autumn.* 867.

"Infinite *wings!* till all the *plume-dark air*
"And rude reſounding ſhore are one wild cry." TODD.

Ver. 731. *The herds,* &c.] Mr. Bowle obſerves, that the

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The ſea o'erfraught would ſwell, and the unſought diamonds
Would ſo imblaze the forehead of the deep,
And ſo beſtud with ſtars, that they below
Would grow inur'd to light, and come at laſt
To gaze upon the ſun with ſhameleſs brows.
Liſt, Lady; be not coy, and be not coſen'd
With that ſame vaunted name, Virginity.
Beauty is Nature's coin, muſt not be hoarded,
But muſt be current; and the good thereof
Conſiſts in mutual and partaken bliſs,

tenour of Comus's argument is much the ſame with that of Clarinda, in B. and Fletcher's *Sea-Voyage*, A. ii. S. i. vol. ix. p. 110.

" Should all women uſe this obſtinate abſtinence,
" You would force upon us:
" In a few years the whole world would be peopled
" Only with beaſts."

And the obſervation is ſtill further juſtified, from Milton's great intimacy with the plays of the twin-bards. T. WARTON.

Ver. 732. *The ſea o'erfraught would ſwell*, &c.] Dr. Warburton and Dr. Newton remark, that this and the four following lines are exceedingly childiſh. Perhaps they are not inconſiſtent with the character of the " wily" ſpeaker; and might be intended to expoſe that oſtentatious ſophiſtry, by which a bad cauſe is generally ſupported. TODD.

Ver. 734. *And ſo* beſtud *with* ſtars,] So Drayton, in his moſt elegant epiſtle from King John to Matilda, which our author, as we ſhall ſee, has more largely copied in the remainder of Comus's ſpeech, vol. i. p. 232, of Heaven.

" Would ſhe put on her *ſtar-beſtudded* crown."

Sylveſter calls the ſtars " *gliſtering-ſtuds*," Du Bart. (p. 147. 4to.) D. *v.* W. i. And " the gilt *ſtuds* of the firmament," Ibid. (4to. p. 247.) W. i. D. vii. T. WARTON.

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Unſavoury in the enjoyment of itſelf;
If you let ſlip time, like a neglected roſe
It withers on the ſtalk with languiſh'd head.
Beauty is Nature's brag, and muſt be ſhown
In courts, at feaſts, and high ſolemnities,

Ver. 743. *If you let ſlip time, like a neglected roſe*
It withers on the ſtalk with languiſh'd head.] Spenſer and Shakſpeare's *Venus and Adonis*, have here been adduced. But I rather think, we are immediately to refer to a paſſage in Milton's favourite, the *Midſummer Night's Dream*, where Theſeus blames Hermione for refuſing to marry Demetrius, A. i. S. i.

" But earlier happy is the roſe diſtill'd,
" Than that, which, withering on the virgin thorn,
" Grows, lives, and dies, in ſingle bleſſedneſs."

Mr. Malone juſtly remarks, that this is a thought with which Shakſpeare, from his frequent repetition, appears to have been much delighted, *Suppl. Shakſ.* i. 114. Something like it occurs in Lilly's *Mydas*, A. ii. S. i. " You bee all young and faire, endeauor to bee wiſe and vertuous: that when, like roſes, you ſhall fall from the ſtalke, you may be gathered, and put to the *ſtill*." This play was acted before Queen Elizabeth on New-year's day, by the choir-boys of St. Paul's, 1592. T. WARTON.

Compare Arioſto, *Orl. Fur.* C. i. ſt. 58.

" Corrò la freſca e mattutina roſa,
" Che tardando ſtagion perder potria." TODD.

Ver. 745. *Beauty is Nature's brag, and muſt be ſhown*
In courts, &c.] See Fletcher, *Faith. Shep.* A. i. S. i. " Give not yourſelf to loneneſs, &c." But this argument is purſued more at large in Drayton's Epiſtle above-quoted. I will give ſome of the more palpable reſemblances.

" Fie, peeviſh girl, ungrateſull unto nature,
" Did ſhe to this end form thee ſuch a creature?
" That thou her glory ſhould increaſe thereby,
" And thou alone ſhould ſcorn ſociety!
" Why, heauen made beauty, like herſelf, to view,
" Not to be ſhut up in a ſmoaky mew.

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Where moſt may wonder at the workmanſhip;
It is for homely features to keep home,
They had their name thence; coarſe complexions,
And cheeks of ſorry grain, will ſerve to ply 750

" A roſy-tinctured feature is heauen's gold
" Which all men joy to touch, and to behold, &c."

Here we have at leaſt our author's " What need a vermeil-tinctur'd lip for that?" And again,

" All things that faire, that pure, that glorious beene,
" Offer themſelves on purpoſe to be ſeene, &c."

But a paralleliſm is as perceptibly marked, in Daniel's *Complaint of Roſamond*, ſt. 74. and in the *Faerie Queene*, ii. iii. 39.

T. WARTON.

I think that Milton here remembered a paſſage in *Pericles Prince of Tyre*, A. ii. S. ii. where Simonides ſays,

———— " Our daughter,
" In honour of whoſe birth theſe triumphs are,
" Sits here, like *beauty's child, whom nature gat*
" *For men to ſee, and ſeeing wonder at.*"

Or Drayton's *Legend of Matilda*, as well as the *Epiſtle* above quoted. King John to Matilda, p. 341.

" Know Girle, quoth he, that *Nature thee ordayned*,
" (As her brav'ſt Piece, when ſhe to light would bring,
" Wherein her former *workmanſhip* ſhe ſtayned,)
" Only a gift to gratifie a king.——
" *Hoord* not thy *beautie*, when thou haſt ſuch ſtore, &c."

TODD.

Ver. 746. —— at *feaſts*,] Dr. Newton and Mr. Warton read " *in* feaſts." TODD.

Ver. 748. *It is for* homely *features to* keep home,] The ſame turn and manner of expreſſion is in the *Two Gent. of Verona*, at the beginning.

" *Home-keeping* youth have ever *homely* wits." NEWTON.

Ver. 750. —— cheeks *of ſorry* grain, &c.] *Grain* is technical, in the arts of dying and weaving, for *colour*. " Sky-tinc-

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The ſampler, and to teaſe the huſwife's wool.
What need a vermeil-tinctur'd lip for that,
Love-darting eyes, or treſſes like the Morn?
There was another meaning in theſe gifts;
Think what, and be advis'd; you are but young yet.
Lad. I had not thought to have unlock'd my lips

tured *grain*," Par. Loſt, B. v. 285. Again, the "*grain* of Sarra," B. xi. 242. In the ſame ſenſe in *Il Penſ.* v. 33. "In robe of darkeſt *grain*." *Teaſe* alſo is technical, from the ſame art, to comb, unravel, and ſmooth the wool. T. WARTON.

The technical word *grain*, applied to *cheeks*, occurs in one of Drummond's *Sonnets*:

"Nor ſnow of *cheekes* with Tyrian *graine* enroll'd."

And in Sidney's *Aſtrophel*, 13th edit. p. 614.

"How doth the color vade of thoſe *vermillion dies*,
"Which Nature ſelf did make, and ſelf *engrain'd* the ſame."
TODD.

Ver. 753. Love-darting eyes,] So, in Sylveſter's *Du Bart.* ed fol. ut ſupr. p. 399.

"Whoſo beholds her ſweet *love-darting eyn*." T. WARTON.

Ibid. ——— or treſſes like the Morn?] Homer, *Odyſſ.* v. 390. Ἠΰτε ΗΩΣ. TODD.

Ver. 755. ——— *you are but young yet.*] This was too *perſonal*. Lady *Alice Egerton*, who acted the part, was about twelve. She here ſuſtained a feigned character, which the poet overlooked. He too plainly adverts to her age. Particularities, where no compliment was implied, ſhould have been avoided. T. WARTON.

Perhaps the only meaning, here intended, is: *Take my advice, I am older than you, and wiſer.* TODD.

Ver. 756. The ſix following lines are ſpoken aſide.
SYMPSON.

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In this unhallow'd air, but that this juggler
Would think to charm my judgement, as mine eyes,
Obtruding falſe rules prank'd in reaſon's garb.
I hate when Vice can bolt her arguments,
And Virtue has no tongue to check her pride.—

Ver. 759. ——— prank'd] *Prank'd* is an old word uſed by Chaucer, Spenſer, and Shakſpeare, for *affectedly decorated*. Milton explains it in his *Proſe-W.* i. 147. ed. Amſt. 1698. of the "Liturgie. So long as ſhe ſymbolizes in forme, and *pranks* herſelfe in the *weeds* of Popiſh Maſſe, it may be juſtly fear'd ſhee provokes the jealouſie of God, no otherwiſe than a wife *affecting whoriſh attire* kindles a diſturbance in the eye of her diſcerning huſband." Todd.

Ver. 760. *I hate when Vice can* bolt *her arguments,*] In the conſtruction of a mill, a part of the machine is called the *boulting-mill*, which ſeparates the flour from the bran. Chaucer, *Nonnes Pr. T.* 1355.

"But I ne cannot *bolt it to the brenne*,
"As can that holy doctor ſaint Auſten."

That is, "I cannot argue, and ſift the matter to the bottom, with the ſubtilty of ſaint Auſtin." So Spenſer, *Faer. Qu.* ii. iv. 24.

"Saying he now had *boulted all the floure*."

And our author himſelf, *Animadv. Remonſtr. Def.* &c. "To *ſift* Maſs into no Maſs, and popiſh into no popiſh: yet ſaving this paſſing fine *ſophiſtical boulting* hutch, &c." *Pr. W.* vol. i. 84. In ſome of the Inns of Court, I believe the exerciſes or diſputations in law are ſtill called *boultings*. Hence Shakſpeare is to be explained in *Coriolanus*, A. iii. S. i. who indeed explains himſelf:

——— "is ill ſchool'd
"In *boulted* language, *meal* and *bran* together
"He throws without diſtinction."

It is the ſame alluſion in the *Merch. of Ven.* A. i. S. i. "His

Impoſtor! do not charge moſt innocent Nature,
As if ſhe would her children ſhould be riotous
With her abundance; ſhe, good catereſs,
Means her proviſion only to the good,
That live according to her ſober laws,
And holy dictate of ſpare Temperance:
If every juſt man, that now pines with want,
Had but a moderate and beſeeming ſhare

reaſons are as two grains of wheat hid in two buſhels of chaff; you ſhall ſeek all day ere you find them, &c." The meaning of the whole context is this, "I am offended when Vice pretends to diſpute and reaſon, for it always uſes ſophiſtry." T. WARTON.

Dr. Newton defines the word *bolt* "to *ſhoot*;" as we had before "Cupid's *bolt*, and Junius derives it from Βαλλω *jacio*:" Dr. Johnſon, "to *blurt out*, or *throw out precipitantly*." This definition might perhaps be countenanced by a metaphorical phraſe, frequent in the Greek tragedians, as in Æſchylus, *Supp.* v. 455. "Καὶ γλῶσσα ΤΟΞΕΥΣΑΣΑ μὴ τὰ καίρια." And, in Juvenal, *Sat.* vii. the *diſputer* is called *jaculator*. But Mr. Warton's explanation muſt be preferred. See Barret's *Alvearie*, 1580, "To boulte. *Curiouſly to diſcuſſe and* boulte out *the truth in reaſoning*. Limare veritatem in diſceptatione, *Cicero*." TODD.

Ver. 767. ——— *ſpare Temperance:*] Il Penſ. v. 46.

"*Spare Faſt*, that oft with gods doth diet." T. WARTON.

Ver. 768. *If every juſt man, that now pines with want*, &c."] Compare Shakſpeare, *K. Lear*, A. iv. S. i.

——"Heavens deal ſo ſtill!
"Let the ſuperfluous and luſt-dieted man,
"That ſlaves your ordinance, that will not ſee
"Becauſe he doth not feel, feel your power quickly:
"So diſtribution ſhould undo ſucceſs,
"And each man have enough." TODD.

Ver. 769. ——— *a moderate and beſeeming ſhare*] So, in his *Proſe-W.* i. 161. ed. 1698. "We cannot therefore do better

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Of that which lewdly-pamper'd Luxury
Now heaps upon ſome few with vaſt exceſs,
Nature's full bleſſings would be well diſpens'd
In unſuperfluous even proportion,
And ſhe no whit incumber'd with her ſtore;
And then the Giver would be better thank'd,
His praiſe due paid: For ſwiniſh Gluttony
Ne'er looks to Heaven amidſt his gorgeous feaſt,
But with beſotted baſe ingratitude
Crams, and blaſphemes his Feeder. Shall I go on?
Or have I ſaid enough? To him that dares
Arm his profane tongue with contemptuous words
Againſt the ſun-clad Power of Chaſtity,

than to leave this care of ours to God; he can eaſily ſend labourers into his harveſt, that ſhall not cry, give, give, but be contented with *a moderate* and *beſeeming allowance.*" TODD.

Ver. 778. *But with* beſotted *baſe ingratitude*
Crams, and blaſphemes his Feeder.] Like Martial's infatuated monſter, *Epigr.* iv. xxi.

" Nullos eſſe deos, inane cœlum
" Affirmat Selius; probátque, quod ſe
" Factum, dum negat hæc, videt beatum."

Milton has added the ſubſtantive *beſottedneſs* to our language; but it has not been noticed by our lexicographers. See his treatiſe *Of True Religion*, &c. 1673, p. 16. " *Beſottedneſs* of heart:" a ſtrong expreſſion." TODD.

Ver. 781. ——— contemptuous *words*] In Lawes's edition, " *reproachful* words." TODD.

Ver. 782. ——— *the* ſun-clad *Power*] Petrarch's *Canzone*, addreſſed to the Virgin Mary, commences thus:

" *Virgine* bella, che *di ſol veſtita*, &c."

However, ſee *Rev.* xii. 1. Milton's compound is ſimilar to that of Orpheus, *Argon.* ver. 511. Μήνη δ' ἀστροχίτων. TODD.

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Fain would I ſomething ſay, yet to what end?
Thou haſt nor ear, nor ſoul, to apprehend
The ſublime notion, and high myſtery,
That muſt be utter'd to unfold the ſage
And ſerious doctrine of Virginity;

Ver. 784. *Thou haſt nor ear, nor ſoul, to apprehend*
The ſublime notion, and high myſtery, &c.] See before, v. 453, &c. By ſtudying the reveries of the Platonick writers, Milton contracted a theory concerning chaſtity and the purity of love, in the contemplation of which, like other viſionaries, he indulged his imagination with ideal refinements, and with pleaſing but unmeaning notions of excellence and perfection. Plato's ſentimental or metaphyſical love, he ſeems to have applied to the natural love between the ſexes. The very philoſophical dialogue of the Angel and Adam, in the eighth book of *Paradiſe Loſt*, altogether proceeds on this doctrine. In the *Smectymnuus*, he declares his initiation into the myſteries of this immaterial love. "Thus, from the laureate fraternity of poets, riper years, and the ceaſeleſs round of ſtudy and reading, led me to the ſhady ſpaces of philoſophy: but chiefly to the *divine* volume of Plato, and his equal Xenophon. Where if I ſhould tell ye what I learned of *Chaſtity* and *Love*, I mean that which is *truly* ſo, &c.—With ſuch abſtracted ſublimities as theſe, &c." *Pr. W.* i. 111. But in the dialogue juſt mentioned, where Adam aſks his celeſtial gueſt whether Angels are ſuſceptible of love, whether they expreſs their paſſion by looks only, or by a mixture of irradiation, by virtual or immediate contact, our author ſeems to have overleaped the Platonick pale, and to have loſt his way among the ſolemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel bluſhed, as well as ſmiled, at ſome of theſe queſtions. T. WARTON.

Ver. 785. *The ſublime notion, and high myſtery*, &c.] Thus in his *Smectymnuus*, ſpeaking of *Chaſtity*. "Having had the doctrine of Holy Scripture, *unfolding* thoſe chaſte and *high myſteries*, with tincliеſt care infus'd, that the body is for the Lord, and the Lord for the body." TODD.

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And thou art worthy that thou ſhould'ſt not know
More happineſs than this thy preſent lot.
Enjoy your dear wit, and gay rhetorick,
That hath ſo well been taught her dazzling fence;
Thou art not fit to hear thyſelf convinc'd:
Yet, ſhould I try, the uncontrolled worth
Of this pure cauſe would kindle my rapt ſpirits
To ſuch a flame of ſacred vehemence,
That dumb things would be mov'd to ſympathize,
And the brute Earth would lend her nerves, and ſhake,
Till all thy magick ſtructures, rear'd ſo high,
Were ſhatter'd into heaps o'er thy falſe head.

Ver. 790. ——— *gay* rhetorick,] See Beaumont and Fletcher's *Philaſter*, A. iv. S. i. "I know not your *rhetorick*; but I can lay it on." T. WARTON.

Compare *Par. Reg.* B. iv. 4. This is a favourite phraſe with Sylveſter. He has "glozing *rhetorick*" a ſecond time, *Du Bart.* 1621, p. 217. TODD.

Ver. 791. ——— *her dazzling* fence;] We have the ſubſtantive *fence* in Shakſpeare, *Much Ado about Noth.* A. v. S. i. "Deſpight his nice *fence*, &c." T. WARTON.

And in our author's *Pr. Works*, vol. i. p. 323. edit. Amſt. 1698, "hir'd maſters of *tongue-fence*." TODD.

Ver. 797. *And the* brute Earth *would lend her nerves*,] The unfeeling Earth would ſympathiſe and aſſiſt. It is Horace's *Bruta tellus*, Od. i. xxxiv. 9. T. WARTON.

Perhaps Milton had not forgotten *Rich. II.* A. iii. S. ii.

"The Earth ſhall have a feeling." STEEVENS.

Ver. 799. *Were ſhatter'd* &c.] In G. Fletcher's *Chriſt's Vict.* the *Sorcereſſe* ſings a ſong, the ſubject of which is, Love "obtruding falſe rules prank'd in reaſon's garb," and endeavours

Com. She fables not; I feel that I do fear
Her words ſet off by ſome ſuperiour power;
And though not mortal, yet a cold ſhuddering dew
Dips me all o'er, as when the wrath of Jove
Speaks thunder, and the chains of Erebus,
To ſome of Saturn's crew. I muſt diſſemble,
And try her yet more ſtrongly.—Come, no more;
This is mere moral babble, and direct'

to captivate our Saviour in the ſame manner as Comus does the Lady. The effect of the Song on our Saviour is, that,

—— " he her charms diſperſed into winde,
" And her of inſolence admoniſhed,
" *And all her optique glaſſes ſhattered.*" HEADLEY.

Ver. 800. Theſe ſix lines too are aſide, but I would point the firſt thus: *She fables not, I feel that;* that is, I feel that ſhe does not fable, &c. SYMPSON.

The verb *fable*, but not neutrally, occurs in *Par. L.* B. vi. 292.

" Or turn this heaven itſelf into the hell
" Thou *fableſt*."

Fabled, the participle, is more common in Milton. In either the Firſt or Second Part of Shakſpeare's *Henry the ſixth*, I recollect,

" He *fables* not. I hear the enemy."

There is a dignity in the word, which in the text gives it a peculiar and ſuperiour propriety. T. WARTON.

Ver. 802. *And though not mortal*, &c.] Her words are aſſiſted by ſomewhat divine; and I, although *immortal*, and above the race of man, am ſo affected with their force, that a cold ſhuddering dew, &c. Here is the nobleſt panegyrick on the power of virtue, adorned with the ſublimeſt imagery. It is extorted from the mouth of a magician and a preternatural being, who, although actually poſſeſſed of his prey, feels all the terrours of human nature at the bold rebuke of innocence, and ſhudders with a ſudden cold ſweat like a guilty man. T. WARTON.

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Againſt the canon-laws of our foundation;
I muſt not ſuffer this; yet 'tis but the lees
And ſettlings of a melancholy blood:

Ver. 808. *Againſt the* canon-laws of our foundation;] *Canon-laws*, a joke! WARBURTON.

Here is a ridicule on eſtabliſhments, and the canon-law now greatly encouraged by the church. Perhaps on the canons of the church, now rigidly enforced, and at which Milton frequently glances in his proſe tracts. He calls Gratian "the compiler of *canon-iniquity*," Pr. W. i. 211. In his book on *Reformation*, he ſpeaks of "an inſulting and only *canon-wiſe* prelate," *Pr. W.* vol. i. 7. And his arguments on *Divorce* afford frequent opportunities of expoſing what he calls the *ignorance* and *iniquity* of the canon-law. See particularly, ch. iii. T. WARTON.

There was a bitter metrical *Exhortation to the Biſhops*, publiſhed by the Puritans in 1620, from which I ſelect a ſtanza not foreign to the text:

"It is not Jeroboam's calves
"Can ſave you, I am ſure;
"Nor yet your cruell *canon-laws*
"Can make your kingdom dure." TODD.

Ver. 809. ——— yet *'tis* but *the lees*] I like the manuſcript reading beſt,

"This is mere moral *ſtuff*, *the very* lees.

Yet is bad. *But* very inaccurate. HURD.

Yet is omitted both by Tickell and Fenton. TODD.

Ibid. ——— *'tis but the* lees
And ſettlings *of a* melancholy blood:] See the note on *Samſ. Agon.* v. 600. And Naſh's *Terrors of the Night*, 1594. "The groſſeſt part of our *blood* is the *melancholy humor*, which, in the ſpleene congealed whoſe office is to diſperſe it, with his thicke-ſteaming ſennie vapours caſteth a miſt ouer the ſpirit; and cleane *bemaſketh the phantaſie*." Again, of melancholy: It "ſinketh downe to the bottome like the *lees of the wine*, corrupteth all the *blood*, and is the cauſe of lunacie." TODD.

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But this will cure all ſtraight; one ſip of this
Will bathe the drooping ſpirits in delight,
Beyond the bliſs of dreams. Be wiſe, and taſte.—

Ver. 811. ——— *one* ſip *of this*
Will bathe the drooping ſpirits in delight,
Beyond the bliſs of dreams.] So Fletcher, *Faith. Shep.* A. iv. S. i. vol. iii. p. 164.

——— " It *paſſeth dreams,*
" Or madmen's fancy, when the many ſtreams
" Of new imaginations riſe and fall."

Compare the delicious but deadly fountain of Armida in Taſſo, *Gier. Lib.* C. xiv. ſt. 74.

" Ch'*un picciol ſorſo* di ſue lucide onde
" *Inebria l' alma* toſto, e la fà lieta, &c."

But Milton ſeems to have remembered Fairfax's verſion.

" *One ſip* thereof the drinker's heart doth bring
" To ſudden ioy, whence laughter vaine doth riſe, &c."

See alſo *Par. Loſt*, B. ix. 1046.

" Soon as the force of that fallacious fruit,
" That with exhilarating vapour bland
" About their ſpirits had play'd, and inmoſt powers
" Made err."—

We may add the ſame effects of the forbidden fruit, ibid. 1008.

" As with new wine intoxicated both,
" They ſwim in mirth, &c." T. WARTON.

Ver. 812. *Will* bathe *the drooping ſpirits* in delight,] So, in the *Hiſt. of Promos and Caſſandra*, 1578. P. i. A. i. S. ii,

——— " the ruſhing youthes that *bathe in wanton bliſſe.*"

Spenſer, *Faer. Qu.* i. i. 47.

" *Bathed in wanton blis* and wicked joy."

And the *Mirour for Magiſtrates*, ed. 1610. p. 606.

" She *bath'd in bliſſe*, while we lay drown'd in woe."

And *Faimus Troes*, 1633, Reed's *Old Pl.* vol. vii. p. 445.

——— " Elyſian fields, where ſpotleſs ſouls
" *Do bathe themſelves in bliſs.*"

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The Brothers *ruſh in with ſwords drawn, wreſt his glaſs out of his hand, and break it againſt the ground; his rout make ſign of reſiſtance, but are all driven in. The* Attendant Spirit *comes in.*

Spirit.

What, have you let the falſe enchanter 'ſcape?
O ye miſtook, ye ſhould have ſnatch'd his wand,

Of this old poetick phraſe Chaucer is perhaps the father, in his *Wife of Bath's Tale*, v. 6835.

" His herte *bathed in* a bath of *bliſſe*." TODD.

Ver. 815. *O ye miſtook, ye ſhould have ſnatch'd his wand*, &c.] They are directed before to ſeize Comus's wand, v. 653. And this was from the *Faerie Queene*, where Sir Guyon breaks the Charming Staffe of Pleaſure's porter, as he likewiſe overthrows his bowl, ii. xii. 49. But from what particular proceſs of diſenchantment, ancient or modern, did Milton take the notion of reverſing Comus's wand or rod? It was from a paſſage of Ovid, the great ritualiſt of claſſical ſorcery, before cited, where the companions of Ulyſſes are reſtored to their human ſhapes, *Metam.* xiv. 300.

" Percutimúrque caput *converſæ* verbere *virgæ*,
" Verbáque dicuntur dictis contraria verbis."

This Sandys tranſlates, " her wand *reverſt*, &c." *Tranſl.* p. 462. edit. 1632. And in his very learned Notes he ſays, " As Circe's rod, waved over their heads from the right ſide to the left, preſents thoſe falſe and ſiniſter perſwaſions to pleaſure, which ſo much deformes them: ſo the *reverſion* thereof, by diſcipline and a view of their own deformitie, reſtores them to their former beauties." p. 481. By *backward mutters*, the verba *dictis contraria* verbis," we are to underſtand, that the charming words, or verſes, at firſt uſed, were to be all repeated *backwards*, to deſtroy what had been done. The moſt ſtriking repreſentation of the reverſal of a charm that I remember, and Milton might here have partly had it in his eye, is in Spenſer's deſcription of

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And bound him faſt; without his rod revers'd,
And backward mutters of diſſevering power,
We cannot free the Lady that ſits here
In ſtony fetters fix'd, and motionleſs:
Yet ſtay, be not diſturb'd; now I bethink me,

the deliverance of Amoret, by Britomart, from the enchantment of Buſyrane, *Faer. Qu.* iii. xii. 36.

" And riſing vp, gan ſtreight to ouerlooke
" Thoſe curſed leaues, his charmes backe to reuerſe;
" Full dreadfull things out of that baleſull booke
" He read, and meaſur'd many a ſad verſe,
" That horrour 'gan the virgins * harte to perſe,
" And her faire lockes vp ſtared ſtiffe on end,
" Hearing him thoſe ſame bloudy lynes reherſe;
" And, all the while he red, ſhe did extend
" Her ſword high over him, if ought he did offend."

37.

" Anon ſhe gan perceive the houſe to quake,
" And all the dores to rattle round about;
" Yet all that did not her diſmaied make,
" Nor ſlacke her threatfull hand for daungers dout:
" But ſtill with ſtedfaſt eye and courage ſtout
" Abode, to weet what end would come of all:
" At laſt that mightie chaine, which round about
" † Her tender waſte was wound, adowne gan fall,
" And that great braſen pillour broke in peeces ſmall, &c."

The circumſtance in the text, of the brothers forgetting to ſeize and reverſe the magician's rod, while by contraſt it heightens the ſuperiour intelligence of the Attendant Spirit, affords the opportunity of introducing the fiction of raiſing Sabrina; which, excluſive of its poetical ornaments, is recommended by a local propriety, and was peculiarly intereſting to the audience, as the Severn is the famous river of the neighbourhood. T. WARTON.

* Britomart. † Amoret who was enchanted.

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Some other means I have which may be us'd,
Which once of Melibœus old I learnt,
The ſootheſt ſhepherd that e'er pip'd on plains.
There is a gentle Nymph not far from hence,

Ver. 821. Doctor Johnſon reprobates this *long narration*, as he ſtyles it, about Sabrina; which, he ſays, "is of no uſe becauſe it is *falſe*, and therefore unſuitable to a *good* being." By the poetical reader, this fiction is conſidered as true. In common ſenſe, the relator is not *true*: and why may not an imaginary being, even of a good character, deliver an imaginary tale? Where is the *moral* impropriety of an innocent invention, eſpecially when introduced for a virtuous purpoſe? In poetry falſe narrations are often more uſeful than true. Something, and ſomething preternatural, and conſequently falſe, but therefore more poetical, was neceſſary for the preſent diſtreſs. T. WARTON.

Ver. 823. *The* ſootheſt] The *trueſt*, *faithfulleſt*. *Sooth* is *truth*. *In ſooth* is *indeed*. And therefore what this ſootheſt ſhepherd teaches may be depended upon. NEWTON.

Tickell reads "*ſmootheſt*." TODD.

Ibid. ——— *that* e'er pip'd *on plains*.] Spenſer thus characteriſes Hobbinol, as Mr. Bowle obſerves, in *Colin Clouts come home again*,

——— "A iolly groome was hee,
"As euer piped on an oaten reed." T. WARTON.

Ver. 824. *There is a gentle Nymph not far from hence*, &c.] Sabrina's fabulous hiſtory may be ſeen in the *Mirrour for Magiſtrates* under the Legend of the *Lady Sabrine*, in the ſixth Song of Drayton's *Polyolbion*, the tenth Canto and ſecond Book of Spenſer's *Faerie Queene*, the third Book of *Albion's England*, the firſt Book of our author's *Hiſtory of England*, in Hardyng's *Chronicle*, and in an old Engliſh Ballad on the ſubject. See *Note on Epitaph Dam.* v. 176. The part of the fable of *Comus*, which may be called the *Diſenchantment*, is evidently founded on Fletcher's *Faithful Shepherdeſs*. The Moral of both dramas is the *triumph of chaſtity*. This in both is finely brought about by the ſame ſort of machinery. Sabrina, a virgin and a king's

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That with moiſt curb ſways the ſmooth Severn
ſtream,
Sabrina is her name, a virgin pure;
Whilom ſhe was the daughter of Locrine,
That had the ſcepter from his father Brute.
She, guiltleſs damſel, flying the mad purſuit
Of her enraged ſtepdame Guendolen,
Commended her fair innocence to the flood,
That ſtaid her flight with his croſs-flowing courſe.
The Water-Nymphs, that in the bottom play'd,

daughter, was converted into a river-nymph, that her honour might be preſerved inviolate. Still ſhe preſerves her *maiden-gentleneſs;* and every evening viſits the cattle among her twilight meadows, to heal the miſchiefs inflicted by elfiſh magick. For this ſhe was praiſed by the ſhepherds. She protects virgins in diſtreſs. She is now ſolemnly called, to deliver a virgin impriſoned in the ſpell of a deteſtable ſorcerer. She riſes at the invocation, and leaving her car on an oſiered ruſhy bank, haſtens to *help enſnared chaſtity*. She ſprinkles, on the breaſt of a captive maid, precious drops ſelected from her pure fountain. She touches thrice the tip of the lady's finger, and thrice her ruby lip, with chaſte palms *moiſt and cold*; as alſo the envenomed chair, ſmeared with tenacious gums. The charm is diſſolved: and the Nymph departs to the bower of Amphitrite. But I am anticipating, by a general exhibition, ſuch particular paſſages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new alluſions, original fictions, and the beauties of unborrowed poetry. T. WARTON.

Ver. 829. She, *guiltleſs damſel,*] So edit. 1645. and MS. *The*, ed. 1637. followed by Tonſon, 1695, &c. Tickell and Fenton have *ſhe*. T. WARTON.

And Tonſon, in his edition of 1713, *ſhe*. TODD.

Ver. 833. *The Water-Nymphs, that in the bottom play'd,*
Held up their pearled wriſts, and took her in,] Dray-

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Held up their pearled wriſts, and took her in,
Bearing her ſtraight to aged Nereus' hall;
Who, piteous of her woes, rear'd her lank head,
And gave her to his daughters to imbathe

ton gives the Severn pearls. He ſays of Sabrina, *Polyolb.* S. v. vol. ii. p. 752.

—— " where ſhe meant to go,
" The path was ſtrew'd with *pearl.*"

He ſpeaks alſo of " the *pearly* Conway's head," a neighbouring river. Ibid. S. ix. vol. iii. p. 827. And of the " precious *orient pearl* that breedeth in her ſand." Ibid. S. x. vol. iii. p. 842. We ſhall ſee, that Milton afterwards gives gems to the Severn of a far brighter hue. See alſo Peacham's *Period of Mourning*, edit. 1613. *Nupt. Hymn*, ii. To a *water-nymph*.

" Doris, gather from thy ſhore
" Coral, cryſtall, amber ſtore;
" Which thy queene in bracelets twiſts
" For her alabaſter *wriſts:*
" While ye ſilver-footed girls
" Plait her treſſes with your *pearls.*"

R. Herrick has the " *ſilver-wriſted* Naiades," *Heſperid.* ut ſupr. p. 375. In Drayton, the Nereids adorn their *wriſts* with bracelets of ſhells, *Polyolb.* S. xx. T. WARTON.

Ver. 837. ———— imbathe] The word *imbathe* occurs in our author's *Reformation*, " Methinks a ſovran and reviving joy muſt needs ruſh into the boſom of him that reads or hears; and the ſweet odour of the returning Goſpel *imbathe* his ſoul with the fragrance of Heaven," *Proſe-Works*, vol. i. 2. What was enthuſiaſm in moſt of the puritanical writers, was poetry in Milton. T. WARTON.

But *imbathe* was not of Milton's coinage: It occurs in Taſſo's *Aminta Engliſht*, 4to. 1628. A. i. S. i.

———— " Fear had taught to barre
" Hot kiſſes from deſire to preſſe too farre,
" To *imbathe* themſelues." TODD.

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In nectar'd lavers, ſtrew'd with aſphodel;
And through the porch and inlet of each ſenſe
Dropt in ambroſial oils, till ſhe reviv'd,
And underwent a quick immortal change,
Made Goddeſs of the river: ſtill ſhe retains
Her maiden gentleneſs, and oft at eve
Viſits the herds along the twilight meadows,

Ver. 838. *In nectar'd lavers,*] This at leaſt reminds us of Alcæus's Epigram or Epitaph on Homer, who died in the iſland of Io. The Nereids of the circumambient ſea bathed his dead body with nectar, *Anthолog.* Lib. iii. p. 386. edit. 1600. fol.

ΝΕΚΤΑΡΙ δ' εἰνάλιαι Νηρηΐδες ἐχρίσαντο,
Καὶ νεκὺν Ἀχαιῇ θῆκαν ὑπο σπίλαδι.

The proceſs which follows, of dropping ambroſial oyls "into the porch and inlet of each ſenſe" of the drowned Sabrina, is originally from Homer, where Venus anoints the dead body of Patroclus with roſy ambroſial oyl, *Il.* xxiii. 186.

——Ῥοδόεντι δὲ χρίεν ἔλαιῳ
Ἀμβροσίῳ.——

See alſo Bion's *Hyacinth.* "Κρῖεν δ' ἀμβροσίῃ καὶ νέκταρι, κ. τ. λ." *Idyll.* ix. 3. T. WARTON.

Compare alſo Homer, *Il.* xix. v. 38.

"Πατρόκλῳ δ' αὖτ' Ἀμβροσίην καὶ νέκταρ ἐρυθρὸν
"Στάξε κατὰ ῥῖνων, ἵνα οἱ χρὼς ἄμπιδος εἴη. TODD.

Ver. 839. *And through the* porch] The ſame metaphor in *Hamlet*, A. i. S. viii.

"And in the *porches* of mine ear did pour
"The leperous diſtilment." NEWTON.

Ver. 841. *And* underwent *a quick immortal* change,] So, in the *Tempeſt*, A. i. S. ii.

"Nothing of him that doth fade,
"But doth *ſuffer* a ſea-*change*." STEEVENS.

Ver. 844. *Viſits the herds along the twilight meadows,* &c.] The virgin ſhepherdeſs Clorin, in Fletcher's paſtoral play ſo frequently quoted, poſſeſſes the ſkill of Sabrina, A. i. S. i. p. 104.

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Helping all urchin blaſts, and ill-luck ſigns 845

" Of all green wounds I knowe the remedies
" In men or cattle; be they ſtung with ſnakes,
" Or charm'd with powerful words of wicked art.
" Or be they loveſick, &c.——
" Theſe can I cure, ſuch ſecret virtue lies
" In herbs applied by a virgin's hand." T. WARTON.

Ver. 845. *Helping all* urchin *blaſts,*] The urchin, or hedge-hog, from its ſolitarineſs, the uglineſs of its appearance, and from a popular opinion that it ſucked or poiſoned the udders of cows, was adopted into the demonologick ſyſtem; and its ſhape was ſometimes ſuppoſed to be aſſumed by miſchievous elves. Hence it was one of the plagues of Caliban in the *Tempeſt*, A. ii. S. ii.

——— " His Spirits hear me,
" And yet I needs muſt curſe. But they'll not pinch,
" Fright me with *urchin-ſhows*, pitch me i'the mire, &c."

And afterwards he ſuppoſes that theſe Spirits appear,

——— " like *hedge-hogs*, which
" Lie tumbling in my barefoot way, and mount
" Their pricks at my foot-fall."

Again, A. i. S. ii. it is one of the curſes of Proſpero,

——— " *urchins*
" Shall, for that vaſt of night that they may *work*,
" All exerciſe on thee."

And in the opening of the incantation of the weird ſiſters in *Macbeth*, A. iv. S. i,

" 1 W. Thrice the brinded cat has mew'd.
" 2 W. Thrice. And once the *hedge-pig* whin'd."

Compare alſo a ſpeech in *Titus Andronicus*, at leaſt corrected by Shakſpeare, A. ii. S. iii.

" They told me, here, at the dead time of night,
" A thouſand fiends, a thouſand hiſſing ſnakes,
" Ten thouſand ſwelling toads, as many *urchins*,
" Would make ſuch fearful and confuſed cries, &c."

There was a ſort of ſubordinate or paſtoral ſyſtem of magick, to which the *urchin* properly belonged. T. WARTON.

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That the ſhrewd meddling elfe delights to make,
Which ſhe with precious vial'd liquours heals;
For which the ſhepherds at their feſtivals
Carol her goodneſs loud in ruſtick lays,
And throw ſweet garland wreaths into her ſtream
Of panſies, pinks, and gaudy daffodils.
And, as the old ſwain ſaid, ſhe can unlock
The claſping charm, and thaw the numming
ſpell,

Ver. 846. *That the ſhrewd meddling elfe delights to make,*] Shakſpeare mentions a Spirit, who "mildews the white wheat, and hurts the poor creatures of the earth," *K. Lear*, A. i. S. iv. The plant Hæmony is before mentioned as good "againſt all enchantments, mildew blaſt, or damp," v. 640. Shakſpeare calls Robin Goodfellow a "*ſhrewd* and knaviſh ſprite," *Midſ. N. Dr.* A. i. S. i. Drayton attributes the ſame malignant power to the Druids, *Heroic. Epiſt.* vol. i. p. 301. T. WARTON.

Ver. 849. Carol *her goodneſs* loud *in ruſtick lays,*] So, in P. Fletcher's *Piſ. Eclog.* 1633, p. 7.

"And *carol lowd* of love, and love's delight." TODD.

Ver. 850. *And throw ſweet garland wreaths into her ſtream*] This reminds us of a paſſage in Spenſer's *Prothalamion*, ſt. 5.

"And all the waues did ſtrew,
"That like old Peneus' waters they did ſeeme,
"When down along by pleaſant Tempe's ſhore
"Scattered with flowres through Theſſaly they ſtreame."

But B. and Fletcher exhibit a paſſage more immediately to the purport of the text, *Falſe One*, A. iii. S. iii. vol. iv. p. 134.

"With incenſe let us bleſs the brim,
"And as the wanton fiſhes ſwim,
"Let us gums and *garlands* fling, &c." T. WARTON.

Ver. 852. ——————*ſhe can unlock*
The claſping charm, *and thaw the* numming *ſpell,*]
This notion of the wiſdom or ſkill of Sabrina, is in Drayton, *Polyolb.* S. v. vol. ii. p. 753.

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If ſhe be right invok'd in warbled ſong;
For maidenhood ſhe loves, and will be ſwift
To aid a virgin, ſuch as was herſelf,
In hard-beſetting need; this will I try,
And add the power of ſome adjuring verſe.

SONG.

Sabrina fair,
Liſten where thou art ſitting
Under the glaſſy, cool, tranſlucent wave,

" Who was by Nereus taught, the moſt profoundly wiſe,
" That learned her the ſkill of hidden prophecies,
" By Thetis' ſpecial care."

Jonſon's witch, in the *Sad Shepherd*, is ſaid " to *rivet charms*, planted about her in her wicked ſeat." T. WARTON.

Compare Drayton's *Barons Warres*, 1627, C. ii. ſt. 11.

" Of gloomie magiques, and *benumming charmes*." TODD.

Ver. 856. *To aid a virgin, ſuch as was herſelf,*] Alluding perhaps to the Danaids' invocation of Pallas, wherein they uſe the ſame argument, Æſchyl. *Supp.* v. 155.

Ἀδμήτας ἀδμήτα
Ῥύσιος γένεσθω. THYER.

Ver. 861. *Under the* glaſſy, *cool*, tranſlucent wave,] So, in Jonſon's *Neptune's Triumph*, firſt acted in 1624. " Upon the *glaſſie waves*." See Virgil, *Æn.* vii. 759. " *Vitreâ* te Fucinus *undâ*." Mr. Warton obſerves, that *tranſlucent*, which he always thought to be firſt uſed by Milton, occurs in Brathwayte's *Love's Labyrinth*, Lond. 1615, 12mo. p. 29. of the ſun, " Heaven's *tranſlucent* eie;" and that Pope perhaps had it from Milton, on his grotto. " Thames' *tranſlucent wave*." But *tranſlucent* occurs alſo in the deſcription of the ſcenery of Jonſon's *Maſque* at Court on Twelfth Night, 1605. And in Sir John Davies's *Orcheſtra*, " The air's *tra-lucent* gallery:" In the

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In twiſted braids of lillies knitting
The looſe train of thy amber-dropping hair;

edition of 1596 *tralucent*, the common word for *tranſlucent* in many of our old poets. And in John Davies of Hereford's *Wittes Pilgrimage*, 4to. ſ. d. we have *tranſlucent*, Sign. C. 1. b.

" If thoſe *tranſlucent* lamps, thine heavenly eyes,
" Shall ſtretche their beames &c." TODD.

Ver. 862. *In twiſted braids of lillies*] We are to underſtand water-lillies, with which Drayton often braids the treſſes of his water-nymphs, in the *Polyolbion*. T. WARTON.

Ver. 863. *The looſe train of thy* amber-dropping hair;] We have " an *amber* cloud," above v. 333. And, in *L'Allegro*, " the ſun is rob'd in flames and *amber* light." v. 61. But liquid amber is a yellow pellucid gum. Sabrina's hair *drops amber*, becauſe in the poet's idea, her ſtream was ſuppoſed to be tranſparent; as the river of bliſs in *Par. Loſt*, B. iii. 358; and when Choaſpes has an " *amber* ſtream, *Par. Reg.* B. iii. 288. But Choaſpes was called the *golden water*. Amber, when applied to water, means a luminous clearneſs: when to hair, a bright yellow. *Amber locks* are given to the ſun in Sylveſter's *Du Bartas* more than once. And to Sabrina's daughter by Wither, *Epithal.* edit. 1622. *Amber* and *Ambergreece*, which ſeem to be ſometimes confounded, are frequently mentioned in the writers of this period, and before. *Ambergreece* was now in high repute for its fragrance. Drayton feigns that the Nereids perfumed their lips with " coſtly *ambergris*," Polyolb. S. xx. Milton alludes to the fragrance of *amber*, Samſ. Agon. v. 720. It was a favourite in cookery. Thus, in *Albumazar*, a comedy acted at Cambridge 1615, " Boxes of white comfits, marchpanes, &c." And, to crown the banquet, " ſome dozen ounces of *ambergriſe* as grey as can be got." And in Marmion's *Antiquary* 1641, " A fat nightingale ſeaſoned with pepper and *ambergreeſe*," Reed's *Old Pl.* vol. x. p. 78. Where ſee the Note. See alſo *Par. Reg.* B. ii. 344, and *Obſervations* on Spenſer's Faery Queen, vol. i. 121. T. WARTON.

A curious paſſage in Naſh's *Terrors of the Night*, 1594, will minutely illuſtrate the " *amber-dropping hair*" of Sabrina: Naſh

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Liſten for dear honour's ſake,
Goddeſs of the ſilver lake,
Liſten, and ſave.
Liſten, and appear to us,
In name of great Oceanus;
By the earth-ſhaking Neptune's mace,

is deſcribing a "troupe of naked virgins.—Their *haire* they ware *looſe* vnrowled about their ſhoulders, whoſe dangling *amber* trammells, reaching downe beneath their knees, ſeemed to *drop baulme* on their delicious bodies." TODD.

Ver. 865. ——— ſilver lake,] In the *Mir. for Mag.* ed. 1610. p. 730, the "*Severn's ſilver waves*," are noticed. Carew, in his *Verſes to the Spring*, has "the *ſilver lake*, or cryſtal ſtream." TODD.

Ver. 868. *In name of* great Oceanus;] It will be curious to obſerve how the poet has diſtinguiſhed the ſea-deities by the epithets and attributes, which are aſſigned to each of them in the beſt claſſick authors, *Great Oceanus*, as in Heſiod, *Theog.* 20. Ὠκεανόν τε μέγαν. NEWTON.

So Drayton, *Polyolb.* S. xvii. "The court of *great Oceanus*." And, in one of Jonſon's *Queenes Maſques* 1616. "Fayre Niger, ſonne to *great Oceanus*." T. WARTON.

Ver. 869, &c. *Neptune* is uſually called *earth-ſhaking* in Greek. Ἐννοσίγαιος *Il.* xii. 27. and Ἐνοσίχθων *Il.* xx. 13. *Tethys* the wife of Oceanus, and mother of the Gods, may well be ſuppoſed to have *a grave majeſtick pace:* Heſiod calls her σεμνὴ Τηθύς, *the venerable Tethys*, Theog. 368. Milton had before called *Nereus* at v. 835. *aged*, as in Virgil, *Georg.* iv. 392 "*grandævus Nereus:*" he may be called *hoary* too upon another account: "Fere omnes Dii marini *ſenes* ſunt, *albent enim eorum capita* ſpumis aquarum." Servius, in *Georg.* iv. 403. *The Carpathian wiſard* is *Proteus*, who had a cave at *Carpathus*, an iſland in the Mediterranean, and was a *wiſard* or prophet, as alſo Neptune's ſhepherd; and as ſuch bore a *hook*. See Virgil, *Georg.* iv. 387. NEWTON.

And Ovid, *Met.* xi. 249. "*Carpathius vates*." TODD.

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And Tethys' grave majeſtick pace,
By hoary Nereus' wrinkled look,
And the Carpathian wiſard's hook,
By ſcaly Triton's winding ſhell,
And old ſooth-ſaying Glaucus' ſpell,
By Leucothea's lovely hands,
And her Son that rules the ſtrands,
By Thetis' tinſel-ſlipper'd feet,

Ver. 873, &c. *Triton* was Neptune's trumpeter, and was *ſcaly*, as all theſe ſorts of creatures are; "ſquamis modo hiſpido corpore, etiam qua humanam effigiem habent." Plin. lib. ix. ſect. iv. His *winding ſhell* is particularly deſcribed in Ovid, *Met.* i. 333. *Glaucus* was an excellent fiſher or diver, and ſo was feigned to be a ſea-god. Ariſtotle writes that he *propheſied* to the gods, and Nicander ſays that Apollo himſelf learned *the art of prediction* from *Glaucus*. See Athenæus lib. vii. cap. 12. And Euripides, *Oreſt.* 363, calls him the ſeaman's *prophet*, and interpreter of Nereus; and Apollon. Rhodius, *Argonaut.* 1310. gives him the ſame appellation. *Ino*, flying from the rage of her huſband Athamas who was furiouſly mad, threw herſelf from the top of a rock into the ſea, with her ſon *Melicerta* in her arms. Neptune, at the interceſſion of Venus, changed them into ſea-deities, and gave them new names, *Leucothea* to her, and to him *Palæmon*. See Ovid, *Met.* iv. 538. She, being *Leucothea*, or the *white goddeſs*, may well be ſuppoſed to have *lovely hands*, which I preſume the poet mentions in oppoſition to Thetis' *feet:* and her ſon *rules the ſtrands*, having the command of the ports, and therefore called in Latin *Portumnus*. See Ovid, *Faſt.* vi. 545. NEWTON.

Ver. 877. —— *tinſel-ſlipper'd feet*,] The poet meant this as a paraphraſe of ἀργυρόπεζα or *ſilver-footed*, the uſual epithet of *Thetis* in Homer. NEWTON.

W. Browne has "*ſilver-footed* Thetis," as Mr. Bowle obſerves, *Brit. Paſt.* B. ii. p. 35. Perhaps the firſt time in Engliſh poetry. T. WARTON.

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And the ſongs of Syrens ſweet,

Silver-footed is the epithet applied by Chapman, in his tranſlation of the *Iliad*, to Thetis, ſeveral years before Browne. See *Hiſt. of Eng.* Poetry, vol. iii. p. 443, 2d ed. And the phraſe occurs in Browne prior to the inſtance given by Mr. Bowle. See *Brit. Paſt.* B. ii. p. 22. Jonſon alſo in *Neptune's Triumph*, has "*ſilver-footed* Nymphs." And, in his *Pan's Aniverſarie*, "*ſilver-footed* Fayes." Mr. Warton, in his *Triumph of Iſis*, remembered Milton's compound, and formed thence another no leſs elegant:

—— "the ſmooth ſurface of the dimply flood
"The *ſilver-ſlipper'd* Iſis lightly trod." TODD.

Ver. 878. The *Syrens* are introduced here, as being Sea Nymphs, and ſinging upon the coaſt. NEWTON.

Sandys ſays, that the fabulous melody of the Syrens has a topographical alluſion. "For Archippus tells of a certaine Bay contracted within winding ſtreights and broken cliffes, which, by the ſinging of the windes and beating of the billowes, report a delightfull harmony, alluring thoſe who ſail by to approach; when forthwith, throwne againſt the rocks by the waues, and ſwallowed in violent eddyes, &c." Sandys's *Ovid's Metam.* B. v. p. 197. edit. 1637. I do not at preſent recollect any Archippus, except the old comick Greek poet, who has a few fragments in Stobæus. Whoever he be, Spenſer has exactly deſcribed the ſeat and allegory of the *Syrens* in the ſame manner. See *Faer. Qu.* ii. xii. 30. T. WARTON.

I have diſcovered the paſſage in Archippus of which Sandys makes mention, the exiſtence of which Mr. Warton ſeems to have doubted: "Mirum illud quod ex *Archippo*, lib. 5 de piſcibus, Natalis lib. 7. Mythol. cap. 13. refert, Sirenes has non virgines, ſed loca marina in anguſtias quaſdam præruptis montibus contracta fuiſſe, in quas illiſi fluctus, ſonum cum ſuauitate et harmonia emittentes, nauigantes illicerent ad videndum; quò cùm appuliſſent, vndarum impetu delati, cæcis vorticibus hauriebantur. Inde natam fabulam." M. A. Delrii *Syntagma Trag. Lat.* 1593, Pars ſec. *Medea*, p. 16. TODD.

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By dead Parthenope's dear tomb,
And fair Ligea's golden comb,
Wherewith ſhe ſits on diamond rocks,
Sleeking her ſoft alluring locks;
By all the Nymphs that nightly dance
Upon thy ſtreams with wily glance,
Riſe, riſe, and heave thy roſy head,
From thy coral-paven bed,

Ver. 879, *Parthenope* and *Ligea* were two of the Syrens. Parthenope's *tomb* was at Naples, which was therefore called Parthenope. Plin. lib. iii. ſect. ix. Silius Ital. xii. 33. *Ligea* is alſo the name of a Sea-Nymph in Virgil, *Georg.* iv. 336; and the poet draws her in the attitude in which mermaids are repreſented. See Ovid, *Met.* iv. 310, of Salmacis. NEWTON.

One of the employments of the Nymph Salmacis in Ovid, is to comb her hair. But that fiction is here heightened with the brilliancy of romance. Ligea's comb is of gold, and ſhe ſits on diamond rocks. Theſe were new allurements for the unwary. Ligea is celebrated for her ſinging in *Polyolb.* S. xx.

" Then *Ligea* which maintaines the birds harmonious layes,
" Which ſing on riuer banks &c." T. WARTON.

In Sidney's *Arcadia*, a king's daughter is deſcribed " playing upon a harp, as ſweet as any roſe; and combing her head *with a comb all of precious ſtones*," p. 154, 13th edit. TODD.

Ver. 881. ——————— diamond rocks,] G. Fletcher, as Mr. Warton obſerves, has " maine *rocks of diamound*," Chriſt's Vict. P. i. ſt. 61. edit. 1610. See alſo Peacham's *Period of Mourning*, 1613. Vif. vi.

——————" chriſtall lights that ſhone
" Againſt the ſunne like *rockes of diamond*."

And Habington's *Caſtara*, 1635, p. 100.

" Rich in ourſelves, we envy not the Eaſt
" Her *rocks of diamonds*, &c." TODD.

Ver. 886. *From thy* coral-paven *bed*,] Drayton of Sabrina's robe, *Polyolb.* S. v. vol. iii. p. 153.

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And bridle in thy headlong wave,
Till thou our ſummons anſwer'd have.
Liſten, and ſave!

SABRINA *riſes, attended by Water-Nymphs, and ſings.*

By the ruſhy-fringed bank, 890

" Whoſe ſkirts were to the knees with *coral* fring'd below."
And we have pearl-*paved* in Drayton, ibid. S. xxx. vol. iii. p. 1225. " This clear pearl-*pav'd* Irt." Again, " Where every pearl-*paved* ford," *Muſ. Elyſ. N.* vol. iv. p. 1494. Shakſpeare has ſimply " *paved* fountain, *Midſ. N. Dr.* A. ii. S. ii. In Marlowe, quoted in *England's Parnaſſus*, 1600, p. 480, " *pebble-paued* channell." T. WARTON.

See the epithet *coral-paven*, differently applied, by Stafford in his *Niobe* 1611, p. 9. and cited in the preſent edition vol. 2. p. 151. TODD.

Ver. 889. *Liſten, and ſave.*] The repetition of the prayer ver. 866 and 889 in the invocation of Sabrina, is ſimilar to that of Æſchylus's Chorus in the invocation of Darius's ſhade, *Perſæ*, ver. 666 and 674. THYER.

Thus Amarillis, in the *Faithful Shepherdeſs*, invokes the prieſt of Pan to protect her from the Sullen Shepherd, A. v. S. i. p. 184.

" Hear me, and ſave from endleſs infamy
" My yet unblaſted flower, Virginity:
" By all the garlands that have crown'd that head,
" By thy chaſte office, &c." T. WARTON.

Ver. 890. *By the* ruſhy-fringed bank,] See *Par. Loſt*, B. iv. 262. " The *fringed bank* with myrtle crown'd." So Browne, *Brit. Paſt.* B. ii. S. v. p. 122.

" To tread the *fring'd bank* of an amourous flood."

And ſee Drayton, *Polyolb.* S. ii. vol. ii. p. 685, and Carew, Milton's contemporary, *Poems*, p. 149. edit. 1651. I would read *ruſh-yfringed.* In Fletcher, we have " *ruſhy banke*," ubi ſupr. p. 121. T. WARTON.

Spenſer *Prothalam.* v. 12. has the Thames' " *ruſhy bank.*" See alſo Shakſpeare, *Midſ. N. Dream*, A. ii. S. ii. " By paved

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Where grows the willow, and the oſier dank,
My ſliding chariot ſtays,

fountain, or by *ruſhy bank*." Bendlowes, in his *Theophila*, 1652, p. 228, uſes Milton's compound epithet:

" By *ruſhy-fringed* banks with purling rill." TODD.

Ver. 891. *Where grows the willow, and the oſier dank,*] Milton's perpetual and palpable imitations of the *Faithful Shepherdeſs* will not permit us to doubt, that he had a retroſpect to the riſing of the river-god, who alſo affords other correſpondencies, in that drama. A. iii. S. i. p. 153.

" I am this fountain's god; below
" My waters to a river grow;
" And, 'twixt two banks with oſier ſet
" That only proſper in the wet,
" Through the meadows do I glide." T. WARTON.

Ver. 892. *My ſliding chariot ſtays,*
Thick ſet with agate, &c.] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's *Polyolbion*, ſo often quoted: and more eſpecially as he diſcovers other references to Drayton's Sabrina. And the celebrity of Drayton's poem at that time better authoriſed ſuch a fiction. *Polyolb.* S. v. vol. ii. p. 752.

" Now Sabrine, as a queen miraculouſly fair,
" Is abſolutely plac'd in her imperial chair,
" Of cryſtal richly wrought, that glorioufly did ſhine, &c."

Then comes a waſteful luxuriance of fancy. It is emboſſed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, and the forms of all the fiſh in the ocean. Milton is more temperate. But he rather unſuitably ſuppoſes all the gems, with which he decorates her car, to be found in the bottom of her ſtream. As in Milton, Sabrina is raiſed to perform an office of ſolemnity, ſo, in Drayton, ſhe appears in a ſort of judicial capacity, to decide ſome of the claims and privileges of the river Lundy, which ſhe does in a long and learned ſpeech. See alſo S. viii. vol. iii. p. 795. Where again ſhe turns pedant, and gives a laboured hiſtory of the ancient Britiſh kings. In Milton,

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Thick ſet with agate, and the azurn ſheen
Of turkis blue, and emerald green,
That in the channel ſtrays;
Whilſt from off the waters fleet
Thus I ſet my printleſs feet
O'er the cowſlip's velvet head,
That bends not as I tread;

ſhe riſes "attended by water-nymphs;" and, in Drayton, her car is ſurrounded by a group of the deities of her neighbouring rivers. T. WARTON.

Ver. 893. ——— *the* azurn ſheen] *Sheen* is again uſed as a ſubſtantive for *brightneſs*, in this poem, ver. 1003. *Azurn* is perhaps adopted from the Italian *azzurino*, as *cedar'n* v. 990 may be from *cedrino*. TODD.

Ver. 897. ——— *printleſs feet*] So Proſpero to his elves, but in a ſtyle of much higher and wilder fiction, *Temp.* A. v. S. i.

"And ye that on the ſands with *printleſs foot*
"Do chaſe the ebbing Neptune, and do fly him
"When he comes back." T. WARTON.

Ver. 898. ——— velvet head,] In the *Faithful Shepherdeſs*, A. ii. S. i. "The dew-drops hang on the *velvet heads*" of flowers. TODD.

Ver 899. *That* bends *not as I* tread;] See *England's Helicon*, ed. 1614. by W. H.

——— "where ſhe doth walke,
"Scarſe ſhe doth the primeroſe head
"Depreſſe, or tender ſtalke
"Of blew-vein'd violets
"Whereon her foot ſhe ſets." WARTON.

See Virgil's Camilla, *Æn.* vii. 808. And Venus, in Shakſpeare's *Ven. and Adonis*:

"The graſs ſtoops not, ſhe treads on it ſo light."

Jonſon alſo, in his *Sad Shepherd*, A. i. S. i.

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Gentle Swain, at thy requeſt,
I am here.
Sp. Goddeſs dear,
We implore thy powerful hand
To undo the charmed band
Of true virgin here diſtreſt,
Through the force, and through the wile,
Of unbleſt enchanter vile.
Sabr. Shepherd, 'tis my office beſt
To help enſnared chaſtity;
Brighteſt Lady, look on me;
Thus I ſprinkle on thy breaſt

" Her *treading* would not *bend* a blade of graſſe."

So, in the beautiful Song at the end of the Comedy of *See me and See me not*, 1618.

" With that ſhe roſe like nimble roe,
" The tender graſſe ſcarce *bending*;
" And left me there, perplext with feare,
" At this her ſonnet's ending."

Compare Pope's Fairies, in his *January and May*, who " ſcarce *bent the flowers*, or touch'd the ground." This and many other phraſes in that poem, are from *Comus*. TODD.

Ver. 907. ——— enchanter vile.] So, in the *Faer. Qu.* iii. xii. 31. " And her before the *vile enchaunter* ſate." And, in the firſt three books of *Orlando Innamorato*, tranſlated by R. T. 1598.

——————— " Ile make thee rue
" That here thou cam'ſt, *enchauntreſſe* falſe and *vile*."
TODD.

Ver. 910. Brighteſt *Lady, look on me;*] In the manuſcript, *Virtuous*. But *Brighteſt* is an epithet thus applied in the *Faithful Shepherdeſs*. T. WARTON.

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Drops, that from my fountain pure
I have kept, of precious cure;
Thrice upon thy finger's tip,

Ver. 912. *Drops, that from my fountain pure*
I have kept, of precious cure;] Calton propoſed to read *ure*, that is, *uſe*. The word, it muſt be owned, was not uncommon. See many proofs in *Obſervat. on Spenſer's Faer. Qu.* vol. ii. 241. But the rhymes of many couplets in the *Faithful Shepherdeſs*, relating to the ſame buſineſs, and ending *pure* and *cure*, ſhow that *cure* was Milton's word. Theſe drops are ſprinkled thrice. So Michael, purging Adam's eyes, *Par. Loſt*, B. xi. 416.

" And from the well of life *three drops* inſtill'd."

All this ceremony, if we look higher, is from the ancient practice of luſtration by drops of water. Virg. *Æn.* xi. 230. " He thrice moiſtened his companion with pure water, ſpargens *rore* levi." And Ovid, *Met.* iv. 479.

" *Roratis* luſtravit aquis Thaumantias Iris." T. WARTON.

Ver. 914. *Thrice upon thy finger's tip*, &c.] Compare Shakſpeare, *Midſ. N. Dr.* A. ii. S. vi. But Milton, in moſt of the circumſtances of diſſolving this charm, is apparently to be traced in the following paſſages in the *Faithful Shepherdeſs*, which are thrown together at one view from various parts of the play. Amarillis ſays of a ſacred fountain, A. i. S. i. p. 135.

" This holy well, my grandame that is dead,
" Right wiſe in charms, hath often to me ſaid,
" Hath power to change the form of any creature,
" Being thrice dipt o'er the head, &c.——
—— " caſting them thrice aſleep,
" Before I truſted them into this deep."

And the Old Shepherd ſays, A. i. S. i. p. 109.

——— " As the prieſt
" With powerful hand ſhall ſprinkle on your brows
" His pure and holy water, ye may be
" From all hot flames of luſt and looſe thoughts free."

Again, ibid.

" I do waſh you with this water,
" Be you pure and fair hereafter.

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Thrice upon thy rubied lip:
Next this marble venom'd ſeat,

" From your livers and your vains,
" Then I take away the ſtains.——
" Never more let luſtful heat, &c."

The river-god riſing, with Amoret in his arms, aſleep, wounded, and enchanted, thus ſpeaks, A. iii. S. i. p. 150, 151.

" If thou be'ſt a virgin pure,
" I can give a preſent cure:
" Take a drop into thy wound,
" From my watery locks more round
" Than orient pearl, and far more pure
" Than unchaſte fleſh may endure.——
" From my banks I pluck this flower
" With holy hand, whoſe virtuous power
" Is at once to heal and draw.
" The blood returns. I never ſaw
" A fairer mortal. Now doth break
" Her deadly ſlumber. Virgin, ſpeak."

Clorin the ſhepherdeſs heals the wounded ſhepherd Alexis: but not till he has for ever renounced all impure deſires. A. iv. S. i. p. 161.

" Hold him gently, till I fling
" Water of a virtuous ſpring
" On his temples: turn him twice
" To the moon-beams: pinch him thrice, &c."

While Chloe's wound is healing, the Satyr, ſays, A. v. S. i. p. 179.

" From this glaſs I throw a drop
" Of criſtal water on the top
" Of every graſs, &c." T. WARTON.

Ver. 915. ——— *thy* rubied *lip*:] So, in Browne's *Brit. Paſt.* B. ii. S. iii. p. 78.

" The melting *rubyes* on her cherry *lip*."

And in one of thoſe beautiful ſtanzas (as Dr. Percy juſtly calls them in his Reliques of Ancient Poetry, vol. iii. 264. 3d edit.)

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Smear'd with gums of glutinous heat,
I touch with chaſte palms moiſt and cold:——
Now the ſpell hath loſt his hold;

in *The Miſtreſs of Philarete*, by G. Wither, 1622, a poet who has by ſome been undeſervedly deſpiſed:

" Neither ſhall that ſnowy breſt,
" Wanton eye, or *lip of ruby*,
" Ever robb me of my reſt." TODD.

Ver. 918. *I touch with* chaſte palms *moiſt and cold:——*
Now the ſpell hath loſt his hold;] So the virgin Clorin appears with Alexis reviving. A. v. S. i. p. 177, 178.

" Now your thoughts are almoſt pure,
" And your wound begins to cure.——
" With ſpotleſs hand, on ſpotleſs breaſt,
" I put theſe herbs, to give thee reſt;
" Which, till it heal thee, will abide
" If both be pure; if not, off ſlide."

I muſt add the diſappearance of the river-god, A. iii. S. i. p. 155.

" Faireſt virgin, now adieu!
" I muſt make my waters fly,
" Leſt they leave their channels dry;
" And beaſts that come unto the ſpring
" Miſs their morning's watering;
" Which I would not: for of late
" All the neighbour people ſate
" On my banks, and from the fold
" Two white lambs of three weeks old
" Offered to my deity:
" For which, this year they ſhall be free
" From raging floods, that as they paſs
" Leave their gravel in the graſs;
" Nor ſhall their meads be overflown
" When their graſs is newly mown."

Here the river-god reſembles Sabrina in that part of her character, which conſiſts in protecting the cattle and paſtures; for which ſervices ſhe is alſo thanked by the ſhepherds. T. WARTON.

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And I muſt haſte, ere morning hour,
To wait in Amphitrite's bower.

Sabrina *deſcends, and the* Lady *riſes out of her ſeat.*

Sp. Virgin, daughter of Locrine
Sprung of old Anchiſes' line,
May thy brimmed waves for this
Their full tribute never miſs

The *chaſte hands* alſo of Britomart, the flowre of chaſtity, were not here forgotten by Milton, F. Q. iii. xi. 6. TODD.

Ver. 921. *To wait in* Amphitrite's bower.] Drayton's *Sabrina* is arrayed in

—— " a watchet weed, with many a curious wave,
" Which as a princely gift great *Amphitrite* gave."

Polyolb. S. v. vol. ii. p. 752. And we have "*Amphitrite's bower*," ibid. S. xxviii. v. iii. p. 1193. T. WARTON.

Ver. 923. *Sprung of old Anchiſes' line,*] For Locrine was the ſon of Brutus, who was the ſon of Silvius, Silvius of Aſcanius, Aſcanius of Æneas, Æneas of Anchiſes. See Milton's *Hiſtory of England*, B. i. NEWTON.

Ver. 924. ——— brimmed] Doctor Warburton propoſes *brined*, and thinks that *brimmed*, for waves riſing to the *brim* or margin of the ſhore, is a ſtrange word. And in biſhop Hurd's copy he has added to his note, " *brined*, for the waters here ſpoken of, being the *tribute* paid by Sabrina to the ocean, muſt needs be *brined* or *ſalted*, before they could be paid." But he had not remarked the frequent and familiar uſe of *brim* for *bank* in our old poets. See v. 119. And "*brimming* ſtream" aſcertains the old reading, *Par. Loſt*, B. iv. 366. T. WARTON.

Ver. 925. *Their full tribute never miſs*
From a thouſand petty rills,
That tumble down *the ſnowy* hills:] The torrents from the Welch mountains ſometimes raiſe the Severn on a ſudden to a prodigious height. But at the ſame time they *fill her molten*

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From a thouſand petty rills,
That tumble down the ſnowy hills:
Summer drouth, or ſinged air,
Never ſcorch thy treſſes fair,
Nor wet October's torrent flood
Thy molten cryſtal fill with mud;
May thy billows roll aſhore
The beryl and the golden ore;

cryſtal with mud. Her ſtream, which of itſelf is clear, is then diſcoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonſon's Maſk at Highgate, 1604. *Works*, edit. 1616. p. 882.

" Of ſweete and ſeuerall ſliding rills,
" That ſtreame from tops of thoſe leſſe hills. &c."

T. WARTON.

See alſo T. Campion's Himne in praiſe of Neptune, in Daviſon's *Poet. Rapſodie*, 1611. p. 183.

" To whom the riuers *tribute* pay
" Downe the high mountaines ſliding." TODD.

Ver. 930. *Nor wet October's torrent flood*
Thy molten cryſtal *fill with* mud;] So, in Sylveſter's *Du Bart.* 1621, p. 171, as Mr. Dunſter obſerves:

——————— " dirty *mudds*
" *Defil'd the cryſtal* of ſmooth-ſliding *floods.*"

This paſſage, I think, had particularly pleaſed Milton; for he calls his " honour'd *flood*, Mincius, *ſmooth-ſliding*," Lycidas, v. 86. See alſo Liſle's *Verſes to the Prince*, prefixed to " A Saxon Treatiſe &c. Lond. 1623." 4°. ſt. 35.

" As long as theſe, and riuers all elſe-where,
" Their *moulten cryſtall* poure by crooked ſtrayes
" Into the Maine." TODD.

Ver. 932. *May thy billows roll aſhore*
The beryl and the golden ore;] This is reaſonable as a wiſh. But jewels were ſurely out of place among the deco-

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May thy lofty head be crown'd

rations of Sabrina's chariot, on the ſuppoſition that they were the natural productions of her ſtream. The wiſh is equally ideal and imaginary, that her banks ſhould be covered with groves of myrrh and cinnamon. A wiſh, conformable to the real ſtate of things, to Engliſh ſeaſons and Engliſh fertility, would have been more pleaſing as leſs unnatural. Yet we muſt not too ſeverely try poetry by truth and reality. See above, v. 835, and v. 892, &c. T. WARTON.

Milton, in this paſſage, had an eye to Spenſer, where Britomart paſſes over the Rich Strond, F. Q. iii. iv. 18.

——— " which, as ſhe over-went,
" She ſaw beſtrowed all with rich array
" Of pearles and pretious ſtones of great aſſay,
" And all the gravell mixt with golden owre." TODD.

Ver. 934. *May thy lofty head be crown'd* &c.] This votive addreſs of gratitude to Sabrina, was ſuggeſted to our author by that of Amoret to the river-god in Fletcher's *Faithful Shepherdeſs*, A. iii. S. i. vol. iii. p. 147. But the form and ſubject, rather than the imagery, is copied. Milton is more ſublime and learned, Fletcher more natural and eaſy.

" For thy kindneſs to me ſhown,
" Never from thy banks be blown
" Any tree, with windy force,
" Croſs thy ſtreams, to ſtop thy courſe;
" May no beaſt, that comes to drink,
" With his horns caſt down thy brink:
" May none, that for thy fiſh do look,
" Cut thy banks to damm thy brook:
" Barefoot may no neighbour wade
" In the coole ſtreams, wife nor maid,
" When the ſpawne on ſtones doth lye,
" To waſh their hempe, and ſpoile the frye."

I know not which poet wrote firſt: but in Browne's *Britannia's Paſtorals*, * certainly written not after 1613, and printed in 1616, I find a ſimilar vow, B. i. S. i. p. 28. Milton has ſome circumſtances which are in Browne, and not in Fletcher.

* Browne's addreſs to the reader is dated June 18. 1613. TODD.

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With many a tower and terrace round, 935

——————— " May firſt,
" Quoth Marine, ſwaines give lambes to thee:
" May all thy ſloud have ſeignorie
" Of all ſlouds elſe, and to thy fame
" Meete greater ſpringes, yet keepe thy name.
" May neuer euet, nor the toade,
" Within thy bankes make their abode:
" Taking thy journey to the ſea,
" Maiſt thou ne'er happen in thy way
" On nitre, or on brimſtone myne,
" To ſpoyle thy taſte. This ſpring of thyne
" Be ever freſh! Let no man dare
" To ſpoyle thy fiſh, make lock or ware;
" But on thy margent ſtill let dwell
" Thoſe flowers which have the ſweeteſt ſmell;
" And let the duſt upon thy ſtrand
" Become like Tagus' golden ſand."

In this paſtoral, a paſſage immediately follows, ſtrongly reſembling the circumſtance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the ſame to the Lady in *Comus*. A rock is diſcovered in a grove of ſycamores, from which a certain precious water diſtills in drops, p. 29.

" The drops within a ceſterne fell of ſtone,
" Which fram'd by nature, art had never none
" Halfe part ſo curious, &c."

Some of theſe drops, with the ceremony of many ſpells, are infuſed by the Water-Nymphs into the lips of Marine, by which ſhe is cured of her love. From a cloſe paralleliſm of thought and incident, it is clear that either Browne's paſtoral imitates Fletcher's play, or the play the paſtoral. Moſt of Beaumont and Fletcher's plays appeared after 1616. But there is unluckily no date to the firſt edition of the *Faithful Shepherdeſs*. It is, however, mentioned in Davies's *Scourge of Folly*, 1611. As Milton is ſuppoſed to have taken ſome hints in *Comus* from Peele's *Old Wives Tale*, I may perhaps more reaſonably claim an excuſe for lengthening this note, by producing a paſſage not quite

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And here and there thy banks upon
With groves of myrrh and cinnamon!
Come, Lady, while Heaven lends us grace,
Let us fly this curſed place,
Leſt the ſorcerer us entice
With ſome other new device.
Not a waſte or needleſs ſound,
Till we come to holier ground;
I ſhall be your faithful guide

foreign to the text, from that writer's play, entitled *The Love of King Dauid and faire Bethſabe*, &c. edit. 1599. 4to. Signat. B. B. ij.

" May that ſweet plaine that beares her pleaſant weight
" Be ſtill enamel'd with diſcouloured flowers;
" The precious fount beare ſande of pureſt gold,
" And for the peble, let the ſiluer ſtreames,
" That pierce earth's bowels to maintaine her force,
" Play upon rubies, ſaphires, chryſolites:
" The brims let be embrac'd with golden curles
" Of moſſe." T. WARTON.

Ver. 935. *With many a tower* &c.] Mr. Warton thinks that Windſor Caſtle ſuggeſted this deſcription. Milton was thinking rather of Spenſer. See the note on *Par. Reg.* B. iv. 54. TODD.

Ver. 936. *And here and there thy banks upon*
With *groves of myrrh and cinnamon.*] The conſtruction of theſe two lines is a little difficult; to crown her head with towers is true imagery; but to crown her head upon her banks, will ſcarcely be allowed to be ſo. I would therefore put a colon inſtead of a comma at v. 935, and then read

" And here and there thy banks upon
" *Be* groves of myrrh and cinnamon." SEWARD.

In v. 936, *banks* is the nominative caſe, as *head* was in the laſt verſe but one. The ſenſe and ſyntax of the whole is, May thy *head* be *crown'd round about* with towers and terraces, and here and there [may] thy *banks* [be *crown'd*] *upon* with groves, &c. Επισφοιτο σοι αι ὄχθαι. The phraſe is Greek. CALTON.

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Through this gloomy covert wide,
And not many furlongs thence
Is your Father's reſidence,
Where this night are met in ſtate
Many a friend to gratulate
His wiſh'd preſence; and beſide
All the ſwains, that there abide,
With jigs and rural dance reſort;
We ſhall catch them at their ſport,
And our ſudden coming there
Will double all their mirth and chere;
Come, let us haſte, the ſtars grow high,
But night ſits monarch yet in the mid ſky.

The Scene changes, preſenting Ludlow town and the Preſident's caſtle; then come in Country Dancers, after them the Attendant Spirit, *with the Two* Brothers, *and the* Lady.

SONG.

Sp. Back, Shepherds, back; enough your play,
Till next ſun-ſhine holiday:

Ver. 951. ——— *that* there *abide*,] So, in Milton's own editions. But the manuſcript reading is, "that *near* abide:" which doctor Newton prefers. TODD.

Ver. 956. ——— *the ſtars grow high*,
But night ſits monarch *yet in the mid ſky*.] So, in Fletcher's play, A. ii. S. i. p. 145.

"Now while the moon doth *rule* the ſky,
"And the ſtars, whoſe feeble light
"Give a pale ſhadow to the night,
"Are up." T. WARTON.

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Here be, without duck or nod,
Other trippings to be trod
Of lighter toes, and ſuch court guiſe
As Mercury did firſt deviſe,
With the mincing Dryades,
On the lawns, and on the leas.

Ver. 960. *Here be, without* duck *or* nod, &c.] By *ducks* and *nods* our author alludes to the country people's aukward way of dancing. And, the two Brothers and the Lady being now to dance, he deſcribes their elegant way of moving by *trippings, lighter toes, court guiſe*, &c. He follows Shakſpeare, who makes Ariel tell Proſpero, that his Maſkers,

" Before you can ſay, come and go,
" And breathe twice, and cry ſo, ſo,
" Each one, *tripping on his toe*,
" Will be here with mop and mow."

And Oberon commands his Fairies,

" Every elfe, and fairy ſprite,
" Hop as *light* as bird from briar,
" And this ditty after me
" Sing, and dance it *trippingly*."

The Dryads were Wood-Nymphs. But here the Ladies who appeared on this occaſion at the court of the lord preſident of the marches, are very elegantly termed *Dryades*. Indeed the prophet complains of the Jewiſh women for *mincing* as they go, *Iſaiah*, iii. 16. But our author uſes that word, only to expreſs the neatneſs of their gait. PECK.

By *duck* or *nod*, we are to underſtand the affectation of obeiſance. So, in *King Richard III.* A. i. S. iii.

" *Duck* with French *nods* and apiſh courteſy."

Again, in *Lear*, A. ii. S. ii.

" Than twenty ſilly *ducking* obſervants,
" That ſtretch their duties nicely."

Compare *Midſ. N. D.* A. iii. S. i.

" *Nod* to him, elves, and do him courteſies."

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This ſecond Song preſents them to their Father and Mother.

Noble Lord, and Lady bright,
I have brought ye new delight;
Here behold ſo goodly grown
Three fair branches of your own;
Heaven hath timely tried their youth,
Their faith, their patience, and their truth,
And ſent them here through hard aſſays
With a crown of deathleſs praiſe,

Drayton ſays of the Lancaſhire laſſes, *Polyolb.* S. xxvii. vol. iii. p. 1185.

" Ye maids the hornpipe then ſo *mincingly* that *tread.*"

And in his *Eclogues*, where the word may hence be underſtood, vol. vii. p. 1417.

" Now ſhepherds lay their winter-weeds away,
" And in neat jackets *minſen* on the plain."

And ſee Jonſon, *Cynth. Rev.* A. iii. S. iv.

—— " Some *mincing* marmoſet
" Made all of clothes and face."

And Shakſpeare, *Merch. Ven.* A. iii. S. iv.

—— " Turn two *mincing* ſteps
" Into a manly ſtride." T. WARTON.

In Brathwaite's *Engliſh Gentleman*, the *duck* is contemptuouſly termed Italionate: " a ſcru'd face, an artfull cringe, or an *Italionate ducke*, &c." p. 324, ed. 1641. To *tread* a meaſure, that is, a dance, appears to have been the cuſtomary phraſe, as in *Lov's Lab. Loſt*, A. v. S. ii. " Say to her, we have meaſured many miles, to *tread a meaſure* with her on this graſs." And, in *As You Like It*, A. v. S. iv. " I have *trod a meaſure.*" TODD.

Ver. 972. —————— hard aſſays] Milton is fond of this expreſſion. See *Par. Loſt*, B. iv. 932, *Par. Reg.* B. i. 264,

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To triumph in victorious dance
O'er ſenſual Folly and Intemperance.

The Dances [*being*] *ended, the* Spirit *epiloguizes.*

Sp. To the ocean now I fly,
And thoſe happy climes that lie
Where day never ſhuts his eye,
Up in the broad fields of the ſky:

and B. iv. 478. It is a frequent phraſe in Fairfax's tranſlation of Taſſo. Chaucer uſes it, *Romaunt of the Roſe*, v. 4350.

" But Love is of ſo *hard aſſaie*."

So alſo Spenſer, *Faer. Qu.* ii. iii. 12, and the romance of *The Knight of the Sea*, bl. l. 1600, p. 236.

" Happie atchieuer of each *hard aduenture*,
" Illuſtrious Sea-knight, vnto thine *aſſaies*
" Fortune is bound &c." TODD.

Ver. 976. *To the ocean now I fly*, &c.] This ſpeech is evidently a paraphraſe on Ariel's Song in the *Tempeſt*, A. v. S. i.

" *Where the bee ſucks, there ſuck I.*" WARBURTON.

Pindar in his ſecond Olympick, and Homer in his fourth Odyſſey, deſcribe a happy iſland at the extremity of the ocean, or rather earth, where the ſun has his abode, the ſky is perpetually ſerene and bright, the weſt wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dreſſed anew, from the claſſical gardens of antiquity, from Spenſer's gardens of Adonis " fraught with pleaſures manifold," from the ſame gardens in Marine's *L'Adone*, Arioſto's garden of Paradiſe, Taſſo's garden of Armida, and Spenſer's bower of Bliſſe. The garden of Eden is abſolutely Milton's own creation. T. WARTON.

Ver. 979. *Up in the* broad fields *of the ſky*:] It may be doubted whether from Virgil, " Aeris in campis *latis*," Æn. vi. 888. For at firſt he had written *plain* fields, with another idea: A *level* extent of verdure. T. WARTON.

He wrote *broad fields* from Fairfax, B. viii. ſt. 57. " O'er the *broad fields* of heau'n's bright wilderneſſe." TODD.

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There I ſuck the liquid air 980
All amidſt the gardens fair
Of Heſperus, and his daughters three
That ſing about the golden tree:

Ver. 980. *There I ſuck the liquid air*] Thus Ubaldo, in Fairfax's *Taſſo*, a good wiſard, who dwells in the center of the earth, but ſometimes emerges, to breathe the purer air of mount Carmel. B. xiv. ſt. 43.

" And there in *liquid ayre* myſelf diſport." T. WARTON.

Ver. 981. *All amidſt the gardens fair*
Of Heſperus, and his daughters three] The daughters of Heſperus the brother of Atlas, firſt mentioned in Milton's manuſcript as their father, had gardens or orchards which produced apples of gold. Spenſer makes them the daughters of Atlas, *Faer. Qu.* ii. vii. 54. See Ovid, *Metam.* ix. 636. And Apollodor. *Bibl.* L. ii. §. 11. But what ancient fabler celebrates theſe damſels for their ſkill in ſinging? Apollonius Rhodius, an author whom Milton taught to his ſcholars, *Argon.* iv. 1396.

—— Ἶξον δ' ἱερὸν πίδον ᾗ ἵνι Λάδων
Εἰσίτι πᾶ χθιζὸν παγχρύσια ῥύετο μῆλα,
Χῶρῳ ἐν Ἄτλαντος ὄφις· ΑΜΦΙ δὲ ΝΥΜΦΑΙ
ΕΣΠΕΡΙΔΕΣ πολύφημον, ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ.

Hence Lucan's virgin-choir, over-looked by the commentators, is to be explained, where he ſpeaks of this golden grove, ix. 360.

———— " fuit aurea ſilva,
" Divitiíſque graves et fulvo germine rami;
" *Virgineúſque chorus*, nitidi cuſtodia luci,
" Et nunquam ſomno damnatus lumina ſerpens, &c."

Milton frequently alludes to theſe ladies, or their gardens, *Par. Loſt*, B. iii. 568, iv. 520, viii. 631, *Par. Reg.* B. ii. 357. And the Maſk before us, v. 392. T. WARTON.

Euripides, Milton's favourite tragick poet, as Mr. Dunſter has obſerved, celebrates the daughters of Heſperus under the title of ΥΜΝΩΔΕΣ ΚΟΡΑΙ, *Herc. Fur.* v. 393. See alſo *Hippolytus*, v. 750.

ΕΣΠΕΡΙΔΩΝ δ' ἐπὶ μηλόσπορον ἀυλὰν
Ἀνύσαιμι τᾶν ΑΟΙΔΑΝ. TODD.

Ver. 983. ———— *the golden tree:*] Many ſay that

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Along the criſped ſhades and bowers
Revels the ſpruce and jocund Spring; 985
The Graces, and the roſy-boſom'd Hours,
Thither all their bounties bring;
There eternal Summer dwells,

the *apples* of Atlas's garden were of gold: Ovid is the only ancient writer that ſays the *trees* were of gold, *Metam.* iv. 636. T. WARTON.

Ver. 984. *Along the* criſped *ſhades*] Milton had changed his ideas of a garden, when he wrote the *Par. Loſt*, where the brooks, but not the *ſhades*, are *criſped*. In the *Tempeſt*, we have the "*criſp* channels" of brooks, A. iv. S. i. Perhaps in the ſame ſenſe as in *Par. Loſt*, B. iv. 237. "The *criſped* brooks," which are ſaid to run with *mazy errour*, v. 239. So, in the *Firſt Part of Henry IV.* A. i. S. iv. "The Severn hides his *criſped* head in the hollow bank." Yet I will not deny, that the ſurface of water *curled* by the wind may be ſignified. Jonſon ſays of Zephyr in his *Maſques*, vol. vi. p. 26.

"The rivers run as *ſmoothed* by his hand,
"Only their heads are *criſped* by his ſtroke."

In the preſent inſtance, the meaning of *criſped* is plainly to be ſeen by the context. T. WARTON.

Herrick, in his *Heſperides*, ed. 1648. p. 337, has "the *criſped* yew." It was probably an horticultural phraſe in Milton's time. TODD.

Ver. 988. "That *there eternal Summer dwells.*" The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonſon, edit. 1695. *That* is omitted by Tickell and Fenton, and ſilently re-adopted by doctor Newton. I retain the poet's own laſt correction. T. WARTON.

That is omitted in Tonſon's edition of 1713, but not in his edition of 1705. TODD.

Ibid. *There* eternal Summer dwells,] So Fletcher, *Faithful Shep.* A. iv. S. i. p. 163.

"On this bower may *ever dwell*,
"Spring and *Summer*." T. WARTON.

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And Weſt-Winds, with muſky wing,
About the cedar'n alleys fling
Nard and Caſſia's balmy ſmells.
Iris there with humid bow
Waters the odorous banks, that blow
Flowers of more mingled hew

Compare R. Niccols's deſcription of the Bower of Bliſſe, in *The Cuckow*, 1607. p. 10.

" *For there eternal Spring doth ever dwell,*
" Ne they of other ſeaſon ought can tell." TODD.

Ver. 989. *And Weſt-Winds, with muſky wing*, &c.] So, in the approach to Armida's garden in Fairfax's *Taſſo*, B. xv. ſt. 53. " The windes breath'd ſpikenard, myrrhe, and balme around." Again, B. xviii. ſt. 15. " The aire that balme and nardus breath'd vnſeene." T. WARTON.

Drummond alſo mentions an " *odoriferous* clime,

" Where the all-cheering emperour of time
" Makes ſpring the *caſſia, nard*, and fragrant *balme*."

And he has " *muſked Zephyrs*," Poems, 1616. Compare alſo Sylveſter, *Du Bart.* ed. ſupr. p. 171. of the climate of Eden, which " *Zephyr* fils with *muſk* and amber *ſmels*." And p. 172, " *Zephyr* did ſweet *muſky* ſighes afford." TODD.

Ver. 990. ——————— *alleys* fling &c.] In a poem by H. Peacham, the *Period of Mourning*, in *Memorie* of Prince Henry, &c. Lond. 1613. *Nupt. Hymn.* i. ſt. 3. of the vallies.

" And every where your odours *fling*."

See alſo *Par. Loſt*, B. viii. 517. T. WARTON.

Ver. 993. *Blow* is here actively uſed, as in B. and Fletcher's *Lover's Progreſs*, A. ii. S. i. vol. v. p. 380.

" The wind that *blows* the April-*flowers* not ſofter."

That is, " makes the flowers blow." So, in Jonſon's Maſk at Highgate, 1604. *Works*, ut ſupr. p. 882. edit. 1616.

" For theſe, Favonius here ſhall *blow*
" New *flowers*, &c." T. WARTON.

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Than her purfled ſcarf can ſhew; 995
And drenches with Elyſian dew
(Liſt, mortals, if your ears be true,)
Beds of hyacinth and roſes,
Where young Adonis oft repoſes,

Ver. 995. *Then her* purfled ſcarf *can ſhew;*] Drummond has the "ſunne's ſkarlet *ſcarfe*," and "*ſcarfe* of cloud," *Poems*, ut ſupr. And the "*ſcarf* of the violet" occurs in *Parthenia Sacra*, 1633, p. 39. *Purfled* is fringed, or, embroidered. Fr. *Pourfile*. Thus in *Piers Plowman*, P. ii.

"I was ware of a woman worthlyich clothed
"*Purfilid* with pelure the fineſt upon erthe."

See alſo Chaucer's *Prologues*, Cant. Tales, v. 193. ed. Urr. And Spenſer, *Faer. Qu.* i. ii. 13, ii. iii. 26. TODD.

Ver. 996. *And* drenches *with Elyſian dew*] As in *Par. Loſt*, B. xi. 367. The Angel ſays to Adam,

—— "Let Eve, for I have *drench'd* her eyes,
"Here ſleep below."

That is, with the *dews* of ſleep, not with tears. Again, by *drench*, where it may be conſtrued equivocally, underſtand a *ſoaking*, not a *draught*, B. ii. 73.

—— "if the ſleepy *drench*
"Of that forgetful lake benumm not ſtill."

And in *Macbeth*, A. i. S. vii.

—— "when in ſwiniſh ſleep
"Their *drenched* natures lie, as in a death." T. WARTON.

Ver. 997. —— *if your ears be true,*] Intimating that this *Song*, which follows, of Adonis, and Cupid and Pſyche, is not for the profane, but only for *well purged ears*. See Upton's *Spenſer*, Notes on B. iii. C. vi. HURD.

See alſo Note on *Arcades*, v. 72. So the Enchanter, above, at v. 784, has "neither *ear* nor *ſoul* to apprehend" ſublime myſteries. His *ear* no leſs than his *ſoul*, was impure, unpurged, and unprepared. T. WARTON.

Ver. 998. Beds *of hyacinth and* roſes,
Where young Adonis oft repoſes,] Mr. Warton cites

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Waxing well of his deep wound
In ſlumber ſoft, and on the ground
Sadly ſits the Aſſyrian queen:
But far above in ſpangled ſheen
Celeſtial Cupid, her fam'd ſon, advanc'd,
Holds his dear Pſyche ſweet entranc'd,
After her wandering labours long,
Till free conſent the Gods among
Make her his eternal bride,
And from her fair unſpotted ſide

theſe rhymes from Drayton, *Muſ. Elyſ. Nym.* iv. vol. iv. p. 1481.

" O I could wiſh this place was ſtrew'd with *roſes*,
" Whereon my Cloris her ſweet ſelfe *repoſes*."

Mr. Dunſter cites the ſame from Sylveſter, *Du Bart.* ed. ſupr. p. 160, of Adam in Paradiſe:

" Here underneath a fragrant hedge *repoſes*,
" Full of all kinds of ſweet all-colour'd *roſes*."

But, if Milton had any preceding writer in his mind, I am inclined to think Marlowe's *Paſſionate Shepherd* might ſuggeſt the " beds of roſes," ver. 9.

" There will I make thee *beds of roſes*,
" With a thouſand fragrant poſies:"

So, in *L'Allegro*, v. 21. " On *beds* of violets blue and freſh-blown *roſes*." TODD.

Ver. 1001. See Spenſer's *Aſtrophel*, ſt. 48. T. WARTON.

Ver. 1002. ——— *the* Aſſyrian *queen*:] Venus is called the *Aſſyrian* Queen, becauſe ſhe was firſt worſhipped by the Aſſyrians. See Pauſanias, *Attic.* lib. i. cap. xiv. NEWTON.

Tickell and Fenton read " the *Cyprian* queen." TODD.

Ver. 1003. ——— *in* ſpangled ſheen] *Midſ. N. Dream*, A. ii. S. i.

" By fountain clear, or *ſpangled* ſtar-light *ſheen*." TODD.

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Two bliſsful twins are to be born, 1010
Youth and Joy; ſo Jove hath ſworn.
But now my taſk is ſmoothly done,
I can fly, or I can run,

Ver. 1010. Undoubtedly Milton's alluſion at large, is here to Spenſer's allegorical garden of Adonis, *Faer Qu.* iii. vi. 46, ſeq. But at the ſame time, his mythology has a reference to Spenſer's *Hymne of Love*, where *Love* is feigned to dwell "in a paradiſe of all delight," with Hebe, or Youth, and the reſt of the darlings of Venus, who ſport with his daughter Pleaſure. For the fable and allegory of Cupid and Pſyche, ſee Fulgentius, iii. 6, and Apuleius for Pſyche's *wandering labours long*.

T. WARTON.

Ver. 1012. *But now my taſk is ſmoothly done, &c.*] So Shakſpeare's Proſpero, in the Epilogue to the *Tempeſt*.

"Now my charmes are all o'erthrown, &c."

And thus the Satyr, in Flether's *Faithful Shepherdeſs*, who bears the character of our Attendant Spirit, when his office or commiſſion is finiſhed, diſplays his power and activity, promiſing any further ſervices. S. ult. p. 195. The reader ſhall compare Milton's chaſte dignity on this occaſion, with Fletcher's licentious indulgence of a warmer fancy.

"What new ſervice now is meeteſt
"For the Satyr? Shall I ſtray
"In the middle air, and ſtay
"The ſailing rack, or nimbly take
"Hold by the moon, and gently make
"Suit to the pale queen of night
"For a beam to give thee light?
"Shall I dive into the ſea,
"And bring thee coral, making way
"Through the riſing waves, that fall
"In ſnowy fleeces? Deareſt, ſhall
"I catch thee wanton fauns, or flyes
"Whoſe woven wings the ſummer dyes
"Of many colours? Get thee fruit,
"Or ſteal from Heaven old Orpheus' lute.

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Quickly to the green earth's end,
Where the bow'd welkin slow doth bend;
And from thence can soar as soon
To the corners of the moon.

" All these I'll venture for, and more,
" To do her service all these woods adore."
Cl. " No other service, Satyre, but thy watch
" About these *thickets*, lest *harmless* people catch
" *Mischief*, or sad *misthance*."
Sat. " Holy Virgin, I will dance
" Round about these woods, as quick
" As the breaking light, and prick
" Down the lawns, and down the vales,
" Faster than the windmill sailes,
" So I take my leave, &c."

And, at his assumption of this office, he had before said, A. i. S. i.

" I must go, and I must run,
" Swifter than the fiery sun." T. WARTON.

Ver. 1014. —— *the green earth's end,*] Cape de Verd Isles. SYMPSON.

Ver. 1015. *Where the* bow'd *welkin slow doth* bend;] A curve which bends, or descends *slowly*, from its great sweep. *Bending* has the same sense, of Dover cliff, in *K. Lear*, A. iv. S. i.

" There is a cliff, whose high and *bending* head
" Looks fearfully on the confined deep."

And, in the *Faithful Shepherdess*, " *bending* plain," p. 105. Jonson has " *bending* vale," vii. 39. T. WARTON.

Sylvester, as Mr. Dunster observes, has the " heaven's *bow'd arches*," Du Bart. edit. supr. p. 149. The phrase may have originated from *Psalm* cxliv. 5. " *Bow* thy *heavens*, O Lord;" which Sandys thus paraphrases: " Great God, stoope from the *bending skies*." The late Mr. Headly has noticed, " Or listen from the *bowed* skie," in H. More's *Cupid's Conflict*, ed. 1647, p. 305. TODD.

Ver. 1016. *And from thence can soar as soon*
To the corners of the moon.] Oberon says of the swiftness of his Fairies, *Midſ. N. Dr.* A. iv. S. i.

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Mortals, that would follow me,
Love Virtue; ſhe alone is free:
She can teach ye how to clime
Higher than the ſphery chime;

" We the globe can compaſs ſoon
" Swifter than the wandering moon."

And Puck's Fairy, ibid. A. ii. S. i.

" I do wander every where,
" Swifter than the moones ſphere."

And Drayton, *Nymphid.* vol. 2. p. 552.

" Whence lies a way up to the moon,
" And thence the Faery can as ſoon, &c."

Compare alſo *Macbeth*, A. iii. S. v.

" Upon the *corner* of the *moon*
" There hangs a vaporous drop profound."

We plainly diſcern Milton's track of reading. T. WARTON.

Ver. 1020. She *can teach ye how to* clime &c.] Compare G. W. Junr's Sonnet prefixed to Spenſer's *Amoretti:*

" To *clime* the height of *Virtue's ſacred hill.*"

Dr. Warburton has obſerved, that the *four laſt verſes* furniſhed Pope with the thought for the concluſion of his Ode on St. Cecilia's day. A prior imitation may be traced in the cloſe of Dryden's Ode. TODD.

Ver. 1021. ——— *the* ſphery chime;] *Chime*, Ital. *Cima*. Yet he uſes *chime* in the common ſenſe, *Ode Nativ.* v. 128. He may do ſo here, but then the expreſſion is licentious, I ſuppoſe for the ſake of the rhyme. HURD.

The *ſphery chime* is the muſick of the ſpheres. As in Machin's *Dumbe Knight*, 1608, Reed's *Old Plays*, vol. iv. 447. " It was as ſilver as the *chime* of *ſpheres.*" Sphery occurs in *Midſ. N. Dream*, A. ii. S. vii. " Hermia's *ſphery eyne.*" T. WARTON.

Herrick thus addreſſes *Muſick*, in his *Heſperid.* 1648, p. 116.

——— " Fall down, from thoſe thy *chiming ſpheres*,
" To charme our ſouls." TODD.

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Or if Virtue feeble were,
Heaven itſelf would ſtoop to her *.

Ver. 1022. The *Moral* of this poem is very finely ſummed up in the ſix concluding lines. The thought, contained in the *two laſt*, might probably be ſuggeſted to our author by a paſſage in the *Table of Cebes*, where Patience and Perſeverance are repreſented ſtooping and ſtretching out their hands to help up thoſe, who are endeavouring to climb the craggy hill of Virtue, and yet are too feeble to aſcend of themſelves. THYER.

" Had this learned and ingenious Critick duly reflected on the lofty mind of Milton 'ſmit with the love of ſacred ſong,' and ſo often and ſo ſublimely employed on topicks of religion, he might readily have found a ſubject, to which the Poet obviouſly and divinely alludes in theſe concluding lines, without fetching the thought from the *Table of Cebes*. In the preceding remark, I am convinced Mr. Thyer had no ill intention: but, by overlooking ſo clear and pointed an alluſion to a ſubject, calculated to kindle that lively glow in the boſom of every Chriſtian which the Poet intended to excite, and by referring it to an image in a profane author, he may, beſide ſtifling the ſublime effect ſo happily produced, afford a handle to ſome, in theſe 'evil days,' who are willing to make the religion of Socrates and Cebes (or that of Nature) ſuperſede the religion of Chriſt. *The Moral of this poem is*, indeed, *very finely ſummed up in the ſix concluding lines;* in which, to wind up one of the moſt elegant productions of his genius, 'the Poet's eye, in a fine phrenzy rolling,' threw up its laſt glance to Heaven, in rapt contemplation of that ſtupendous Myſtery, whereby *He*, the lofty theme of *Paradiſe Regained*, ſtooping from above all height, 'bowed the Heavens, and came down' on Earth, to atone as Man for the Sins of Men, to ſtrengthen feeble Virtue by the influence of his Grace, and to teach Her to aſcend his throne."

For the foregoing obſervation I am indebted, as I formerly ſtated, to the Hon. and Rev. Mr. Egerton. The laſt line had been written thus by Milton;

" Heaven itſelf would *bow* to her."

He altered *bow* to *ſtoop*, becauſe the latter word expreſſes greater condeſcenſion. So, in his *Ode on the Paſſion*, he applies, to the Son

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of God when he took our nature upon him, the phraſe "*ſtooping* his regal head." Thus Craſhaw ſays, *Poems*, ed. Paris, 1652, p. 15, that Chriſt's "all-embracing birth

"Lifts earth to heauen, *ſtoopes heauen* to earth."

Waller uſes the following expreſſion, Poems, edit. Fenton, p. 314.

"So low to us does *heaven* vouchſafe to *ſtoop*."

But in *Partheneia Sacra*, 1633, p. 40. I find, "The Eternal Word could *ſtoop* ſo low, and really did, to be leſſe then Angels." The Attendant Spirit, it may be added, opens the poem with a deſcription of the rewards which Virtue promiſes, "after this mortal life, to her true ſervants:" The poem, therefore, may be conſidered more perfect, in cloſing, as it commenced, with the ſolemn and impreſſive ſentiments of Scripture. TODD.

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* In the peculiar diſpoſition of the ſtory, the ſweetneſs of the numbers, the juſtneſs of the expreſſion, and the moral it teaches, there is nothing extant in any language like the *Maſk of Comus*.

TOLAND.

Milton's *Juvenile Poems* are ſo, no otherwiſe, than as they were written in his younger years; for their dignity and excellence they are ſufficient to have ſet him among the moſt celebrated of the poets, even of the ancients themſelves: his *Maſk* and *Lycidas* are perhaps ſuperiour to all in their ſeveral kinds.

RICHARDSON.

Comus is written very much in imitation of Shakſpeare's *Tempeſt*, and the *Faithful Shepherdeſs* of Fletcher; and though one of the firſt, is yet one of the moſt beautiful of Milton's compoſitions. NEWTON.

Milton ſeems in this poem to have imitated Shakſpeare's manner more than in any other of his works; and it was very natural for a young author, preparing a piece for the ſtage, to propoſe to himſelf for a pattern the moſt celebrated maſter of Engliſh dramatick poetry. THYER.

Milton has here more profeſſedly imitated the manner of Shakſpeare in his fairy ſcenes, than in any other of his works:

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and his poem is much the better for it, not only for the beauty, variety, and novelty of his images, but for a brighter vein of poetry, and an eaſe and delicacy of expreſſion very ſuperiour to his natural manner. WARBURTON.

If this *Maſk* had been reviſed by Milton, when his ear and judgement were perfectly formed, it had been the moſt exquiſite of all his poems. As it is, there are ſome puerilities in it, and many inaccuracies of expreſſion and verſification. The two editions of his poems are of 1645 and 1673. In 1645, he was, as he would think, *better* employed. In 1673, he would condemn himſelf for having written ſuch a thing as a *Maſk*, eſpecially for a great lord, and a ſort of vice-roy. HURD.

The greateſt of Milton's juvenile performances is the *Maſk of Comus*, in which may very plainly be diſcovered the dawn or twilight of *Paradiſe Loſt*. Milton appears to have formed very early that ſyſtem of diction, and mode of verſe, which his maturer judgement approved, and from which he never endeavoured nor deſired to deviate. Nor does *Comus* afford only a ſpecimen of his language; it exhibits likewiſe his power of deſcription and his vigour of ſentiment, employed in the praiſe and defence of virtue. A work more truly poetical is rarely found; allu-ſions, images, and deſcriptive epithets, embelliſh almoſt every period with laviſh decoration. As a ſeries of lines, therefore, it may be conſidered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The action is not probable. A Maſk, in thoſe parts where ſupernatural intervention is admitted, muſt indeed be given up to all the freaks of imagination; but, ſo far as the action is merely human, it ought to be reaſonable, which can hardly be ſaid of the conduct of the two Brothers; who, when their Siſter ſinks with fatigue in a pathleſs wilderneſs, wander both away together in ſearch of berries too far to find their way back, and leave a helpleſs Lady to all the ſadneſs and danger of ſolitude. This however is a defect overbalanced by its convenience. What deſerves more reprehenſion is, that the prologue ſpoken in the wild wood by the Attendant Spirit is addreſſed to the audience; a mode of communication ſo contrary to the nature of dramatick repreſentation, that no precedents can ſupport it. The diſcourſe of the Spirit is too long; an ob-

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jection that may be made to almoſt all the following ſpeeches; they have not the ſprightlineſs of a dialogue animated by reciprocal contention, but ſeem rather declamations deliberately compoſed, and formally repeated, on a moral queſtion. The auditor therefore liſtens as to a lecture, without paſſion, without anxiety.

The ſong of Comus has airineſs and jollity; but, what may recommend Milton's morals, as well as his poetry, the invitations to pleaſure are ſo general, that they excite no diſtinct images of corrupt enjoyment, and take no dangerous hold on the fancy. The following ſoliloquies of Comus and the Lady are elegant, but tedious. The ſong muſt owe much to the voice, if it ever can delight. At laſt the Brothers enter, with too much tranquillity; and when they had feared leſt their Siſter ſhould be in danger, and hoped that ſhe is not in danger, the Elder makes a ſpeech in praiſe of Chaſtity, and the Younger finds how fine it is to be a Philoſopher. Then deſcends the Spirit in form of a Shepherd; and the Brother, inſtead of being in haſte to aſk his help, praiſes his ſinging, and enquires his buſineſs in that place. It is remarkable, that at this interview the Brother is taken with a ſhort fit of rhyming *. The Spirit relates that the Lady is in the power of Comus; the Brother moraliſes again; and the Spirit makes a long narration, of no uſe becauſe it is falſe, and therefore unſuitable to a good Being.

In all theſe parts the language is poetical, and the ſentiments are generous; but there is ſomething wanting to allure attention. The diſpute between the Lady and Comus is the moſt animated and affecting ſcene of the drama, and wants nothing but a briſker reciprocation of objections and replies to invite attention, and detain it. The ſongs are vigorous, and full of imagery; but they are harſh in their diction, and not very muſical in their numbers. Throughout the whole, the figures are too bold, and the language too luxuriant for dialogue. It is a drama in the Epick ſtyle, inelegantly ſplendid, and tediouſly inſtructive.

JOHNSON.

Milton's *Comus* is, I think, one of the fineſt productions of modern times, and I don't know whether to admire moſt the poetry of it or the philoſophy, which is of the nobleſt kind. The ſubject

* *a ſhort fit of rhyming.*] But Milton, in this reſpect, followed Fletcher and Jonſon. See the Note on Ver. 494. TODD.

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of it I like better than that of the *Paradiſe Loſt*, which, I think, is not human enough to touch the common feelings of humanity, as poetry ought to do; the Divine Perſonages he has introduced are of too high a kind to act any part in poetry, and the ſcene of the action is, for the greater part, quite out of Nature. But the ſubject of the *Comus* is a fine Mythological Tale, marvellous enough, as all poetical ſubjects ſhould be, but at the ſame time human. He begins his piece in the manner of Euripides, and the deſcending Spirit that prologiſes, makes the fineſt and grandeſt opening of any theatrical piece that I know, ancient or modern. The conduct of the piece is anſwerable to the beginning, and the verſification of it is finely varied by ſhort and long verſes, blank and rhyming, and the ſweeteſt ſongs that ever were compoſed; nor do I know any thing in Engliſh Poetry comparable to it in this reſpect, except Dryden's Ode on St. Cecilia; which, for the length of the piece, has all the variety of verſification that can well be imagined. As to the ſtyle of *Comus*, it is more elevated, I think, than that of any of his writings, and ſo much above what is written at preſent, that I am inclined to make the ſame diſtinction in the Engliſh Language, that Homer made of the Greek in his time; and to ſay, that Milton's language is the language of the gods; whereas we of this age ſpeak and write the language of mere mortal men.

If the *Comus* was to be properly repreſented, with all the decorations which it requires, of machinery, ſcenery, dreſs, muſick, and dancing, it would be the fineſt exhibition that ever was ſeen upon any modern ſtage. But I am afraid, with all theſe, the principal part would be ſtill wanting; I mean, players that could wield the language of Milton, and pronounce thoſe fine periods of his, by which he has contrived to give his poetry the beauty of the fineſt proſe compoſition, and without which there can be nothing great or noble in compoſition of any kind. Or if we could find players who had breath and organs (for theſe, as well as other things, begin to fail in this generation), and ſenſe and taſte enough, properly to pronounce ſuch periods, I doubt it would not be eaſy to find an audience that could reliſh them, or perhaps they would not have attention and comprehenſion ſufficient to connect the ſenſe of them, being accuſtomed to that trim, ſpruce, ſhort cut of a ſtyle, which Tacitus, and his modern imitators, French and Engliſh, have made faſhionable. LORD MONBODDO.

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In poetical and picturesque circumstances, in wildness of fancy and imagery, and in weight of sentiment, and moral, how greatly does *Comus* excel the *Aminta* of Tasso, and the *Pastor Fido* of Guarini, which Milton, from his love of Italian poetry, must frequently have read: *Comus*, like these two, is a Pastoral Drama; and I have often wondered it is not mentioned as such.

JOS. WARTON.

We must not read *Comus* with an eye to the stage, or with the expectation of dramatick propriety. Under this restriction the absurdity of the Spirit speaking to an audience in a solitary forest at midnight, and the want of reciprocation in the dialogue, are overlooked. *Comus* is a suite of speeches, not interesting by discrimination of character; not conveying a variety of incidents, nor gradually exciting curiosity: but perpetually attracting attention by sublime sentiment, by fanciful imagery of the richest vein, by an exuberance of picturesque description, poetical allusion, and ornamental expression. While it widely departs from the grotesque anomalies of the Mask now in fashion, it does not nearly approach to the natural constitution of a regular play. There is a chastity in the application and conduct of the machinery: and Sabrina is introduced with much address, after the Brothers had imprudently suffered the enchantment of Comus to take effect. This is the first time the old English Mask was in some degree reduced to the principles and form of a rational composition; yet still it could not but retain some of its arbitrary peculiarities. The poet had here properly no more to do with the Pathos of Tragedy, than the Character of Comedy: nor do I know that he was confined to the usual modes of theatrical interlocution. A great critick observes, that the dispute between the Lady and Comus is the most animated and affecting scene of the piece. Perhaps some other scenes, either consisting only of a soliloquy, or of three or four speeches only, have afforded more true pleasure. The same critick thinks, that in all the moral dialogue, although the language is poetical, and the sentiments generous, something is still wanting to *allure attention*. But surely, in such passages, sentiments so generous, and language so poetical, are sufficient to rouse all our feelings. For this reason I cannot admit his position, that *Comus* is a drama *tediously instructive*. And if, as he says, to these ethical discussions the auditor listens, as to a lecture, without passion, without anxiety, yet he listens with elevation

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and delight. The action is ſaid to be improbable: becauſe the Brothers, when their Siſter ſinks with fatigue in a pathleſs wilderneſs, wander both away together in ſearch of berries, too far to find their way back, and leave a helpleſs Lady to all the ſadneſs and danger of ſolitude. But here is no deſertion or neglect of the Lady. The Brothers leave their Siſter under a ſpreading pine in the foreſt, fainting for refreſhment: they go to procure berries or ſome other fruit for her immediate relief, and, with great probability, loſe their way in going or returning. To ſay nothing of the poet's art, in making this very natural and ſimple accident to be productive of the diſtreſs, which forms the future buſineſs and complication of the fable. It is certainly a fault, that the Brothers, although with ſome indications of anxiety, ſhould enter with ſo much tranquillity, when their Siſter is loſt, and at leiſure pronounce philoſophical panegyricks on the myſteries of virginity. But we muſt not too ſcrupulouſly attend to the exigencies of ſituation, nor ſuffer ourſelves to ſuppoſe that we are reading a play, which Milton did not mean to write. Theſe ſplendid inſertions will pleaſe, independently of the ſtory, from which however they reſult; and their elegance and ſublimity will overbalance their want of place. In a Greek Tragedy, ſuch ſentimental harangues, ariſing from the ſubject, would have been given to a Chorus.

On the whole, whether *Comus* be or be not, deficient as a drama, whether it is conſidered as an Epick drama, a ſeries of lines, a Maſk, or a poem, I am of opinion, that our author is here only inferiour to his own *Paradiſe Loſt*. T. WARTON.

Milton's *Comus* is, in my judgement, the moſt beautiful and perfect poem of that ſublime genius. WAKEFIELD.

Perhaps the conduct and converſation of the Brothers, which Mr. Warton blames in the preceding note, may not be altogether indefenſible. They have loſt their way in a foreſt at night, and are in "the want of light and noiſe." It would now be dangerous for them to run about an unknown wilderneſs; and, if they ſhould ſeparate, in order to ſeek their Siſter, they might loſe each other. In the uncertainty of what was their beſt plan, they therefore naturally wait, expecting to hear perhaps the cry of their loſt Siſter, or ſome noiſe to which they would have directed their ſteps. The Younger Brother anxiouſly expreſſes his apprehenſions for his Siſter. The Elder, in reply, truſts that

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ſhe is not in danger, and, inſtead of giving way to thoſe fears, which the Younger repeats, expatiates on the ſtrength of Chaſtity; by the illuſtration of which argument he confidently maintains the hope of their Siſter's ſafety, while he beguiles the perplexity of their own ſituation.

It has been obſerved, that *Comus* is not calculated to ſhine in theatrick exhibition for thoſe very reaſons which conſtitute its eſſential and ſpecifick merit. The *Paſtor Fido* of Guarini, which alſo raviſhes the *reader*, and *The Faithful Shepherdeſs* of Fletcher, could not ſucceed upon the *Stage*. However, it is ſufficient, that *Comus* diſplays the true ſources of poetical delight and moral inſtruction, in its charming imagery, in its original conceptions, in its ſublime diction, in its virtuous ſentiments. Its few inaccuracies weigh but as duſt in the balance againſt its general merit. And, in ſhort, (if I may be allowed reſpectfully to differ from the high authority of a preceding note,) I am of opinion, that this enchanting Poem, or Paſtoral Drama, is both gracefully ſplendid, and delightfully inſtructive. TODD.

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Original Various Readings of Comus,

From Milton's MS, in his own hand.

Examined by the editor of theſe volumes.

STAGE-DIRECTION. "*A guardian ſpirit or dæmon*" [enters.]

After v. 4. "In regions mild, &c." Theſe lines are inſerted, but croſſed.

Amidſt th' Heſperian gardens, on whoſe banks
Bedew'd with nectar and celeſtiall ſongs,
Eternall roſes grow, and hyacinth,
And fruits of golden rind, on whoſe faire tree
The ſcalie-harneſt dragon ever keeps
His uninchanted eye; around the verge
And ſacred limits of this bliſsful iſle,
The jealous ocean, that old river, windes
His farre extended armes, till with ſteepe fall
Halfe his waſt flood the wild Atlantique fills,
And halfe the ſlow unſadom'd ſtygian poole.
But ſoft, I was not ſent to court your wonder
With diſtant worlds, and ſtrange removed climes.
Yet thence I come, and oft from thence behold.

In the third of the preceding lines, "Eternal roſes *yeeld*" had been alſo written, and then "*bloome;*" both which are croſſed, and *grow* remains. After *ſtygian poole* the following lines, through which the pen is drawn occur:

I doubt me, gentle mortalls, theſe may ſeeme
Strange diſtances to heare and unknowne climes.

Then follows in the margin, *But ſoft* &c.

Ver. 5. —— the ſmoke and ſtir of this dim *narrow* ſpot.

After v. 7. "Strive to keep up, &c." this line was inſerted, but croſſed,

Beyond the written date of mortall change. *

* Dr. Warburton thinks this line neceſſary to the juſtneſs of the thought in v. 7. Dr. Newton contends that it is better omitted. The *written date*, as Doctor Warburton obſerves, means Scripture, in which is recorded the abridged date of human life. TODD.

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Ver. 14. That *ſhews* the palace of æternity.
Ver. 18. But to my *buſineſſe now.* Neptune. *whoſe* ſway.
Ver. 21. *The* rule *and title* of *each* ſea-girt *iſle.*
Ver. 28. The greateſt and the beſt of all *his empire.*
Ver. 45. *By* old or modern bard, in hall or bowre.
Ver. 58. *Which* therefore ſhe brought up and *nam'd him* Comus.
In the margin, *whome.*
Ver. 62. And in thick *covert* of black *ſhade* imbowr'd
Excells his mother at her *potent* art.
Covert is written firſt, then *ſhelter.*
Ver. 67. For moſt doe taſte through *weake* intemperate thirſt.
Ver. 72. All other parts remaining as *before;*
Ver. 90. *Neereſt* and likelieſt *to give præſent* aide,
Ver. 92. Of *virgin* ſteps. I muſt be viewleſſe now,
Virgin is expunged for *hatefull.*

STAGE-DIRECTION. "*Goes out.*—Comus enters with a charming rod and glaſſe *of liquor,* with his rout *all* headed like *ſome* wild beaſts; *thire garments,* ſome like *men's* and ſome like *women's.* They come *on in a wild and antick faſhion. Intrant* Κωμάζοντες."

Ver. 97. In the ſteepe *Tartarian* ſtreame.
Ver. 99. Shoots againſt the *northern* pole.
Duſky is a marginal correction.
Ver. 108. And *quick Law with her* ſcrupulous head.
Ver. 114. Lead *with* ſwift round the months and years.
Ver. 117. And on the *yellow* ſands and ſhelves.
Yellow is altered to *tawny.*
Ver. 122. Night *has* better ſweets to prove.
Ver. 133. And makes *a blot* of *nature.*
Again,

And *throws a blot* are all the aire.

Ver. 63. "*Potent* art" are Shakſpeare's words, and better than "*mighty* art." WARBURTON.

See alſo Drayton's *Barons Warres,* 1627, c. iii. ſt. 8.

"Thus, like Medea, ſatt ſhee in her cell,
"Which ſhee had circled with her *potent charmes.*" TODD.

Ver. 117. So, in the *Tempeſt,* A. i. S. ii.

"Come unto *theſe yellow ſands.*" TODD.

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Ver. 134. Stay thy *poliſht* ebon chair
Wherein thou rid'ſt with Hecatè,
And favour our cloſe jocondrie.
Till all thy dues bee done, and *nought* left out.

Ver. 144. *With* a light *and frolick* round.

STAGE-DIRECTION. "The meaſure, *in a wild, rude, and wanton antick.*"

Ver. 145. Break off, break off, I *hear* the different pace
Of ſome chaſte footing neere about this ground;
Some virgin ſure benighted in theſe woods,
For ſo I can diſtinguiſh by myne art.
Run to your ſhrouds within theſe braks and trees,
Our number may affright.——

This diſpoſition is reduced to the preſent context: then follows a

STAGE-DIRECTION. "*They all ſcatter.*"

Ver. 151. —— Now to my *trains*,
And to my *mother's charmes*.——

Ver. 153. —— Thus I hurle
My *powder'd* ſpells into the ſpungie air,
Of power to cheat the eye with *ſleight* illuſion,
And give it falſe præſentments, *elſe* the place.

And *blind* is written for *ſleight*.

Ver. 164. And hugge him into *nets*.——

Ver. 170. —— If *my* ear be true.

Ver. 175. When for their teeming flocks, and *garners* full.

Ver. 176. —— they *adore* the bounteous Pan.

Praiſe had been firſt written and croſſed through; and *adore* written over it, but alſo croſſed; and a line drawn under to ſignify that the original word ſhould be reſtored. Mr. Whiter, in his learned *Specimen of a Commentary on Shakſpeare*, firſt noticed this method of emendation, adopted by the poet. See the *Specimen*, pp. 132—134.

Ver. 181. In the blind *alleys* of this *arched* wood.

Ver. 152. Rightly altered to *wily trains*; for the charms deſcribed are not from the claſſical pharmacopœia, but the Gothick. WARBURTON.

Ver. 175. Altered with judgment to *granges*. Two rural ſcenes of feſtivity are alluded to, the Spring [*teeming flocks*], and the Autumn [*granges full*,] ſheep-ſhearing, and harveſt-home. But the time, when the *garners* are full, is in Winter, when the corn is thraſhed. WARBURTON.

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Ver. 190. Roſe from the hindmoſt wheeles of Phœbus' *chaire.*
Ver. 193. They had engag'd thire *youthly* ſteps too farre
To the *ſoone-parting light,* and *envious darkneſs*
Had *ſtolne* them from me.——
Ver. 199. With everlaſting oyle to give *thire* light.
Ver. 208. And ayrie toungs that *lure night-wanderers.*
Ver. 214. Thou *flittering* angel girt with golden wings,
And thou *unſpotted* forme of chaſtity,
I ſee ye viſibly, and *while I ſee yee,*
This duſkye hollow is a paradiſe,
And heaven gates ore my head: now I beleeve.
Ver. 219. Would ſend a gliſtering *cherub,* if need were.
Ver. 229. Prompt me; and they perhaps are not far *hence.*
Ver. 231. Within thy ayrie *cell.*
Cell is in the margin.
Ver. 243. *And give reſounding grace,* is written in the margin of the manuſcript; and the former part of the line, which regularly concluded the Song, is blotted out with great care; but enough, I think, remains to ſhew that the poet, and not Lawes, wrote *And hold a counterpoint.*
Before Comus ſpeaks at v. 244, is this STAGE-DIRECTION. "*Comus looks in and ſpeaks.*"
Ver. 252. Of darkneſſe till *ſhe* ſmil'd.——
Ver. 254. Culling their *powerfull* herbs.
Ver. 257. —— Scylla *would weepe,*
Chiding her barking waves into attention.
It was at firſt *And chide.*
Ver. 268. *Liv'ſt* here with Pan and Sylvan.——
Ver. 270. To touch the *proſpering* growth of this tall wood.
Ver. 279. Could that divide you from *thire* uſhering *hands.*
Ver. 280. They left me *wearied* on a graſſie turf.
Ver. 304. To help you find *them out.*
Ver. 310. Without ſure *ſteerage* of well practiz'd feet.
Ver. 312. Dingle or buſhie dell of this *wide* wood.
In a different hand "*wild* wood."
Ver. 316. Within theſe *ſhroudie* limits.——
Ver. 321. Till further queſt *be made.*

Ver. 270. Altered with judgement to *proſperous*; for *tall wood* implies *full grown*, to which *proſperous* agrees, but *proſpering* implies it not to be full grown. WARBURTON.

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Ver. 323. *And* ſmoakie rafters.
Ver. 326. And *is pretended yet.*
Ver. 327. Leſs warranted than this *I cannot be.*
Ver. 329. —— Square *this* tryal.
After v. 330, STAGE-DIRECTION. "*Exeunt.*——*The two Brothers Enter.*"
Ver. 340. With *a* long levell'd rule of ſtreaming light.
Ver. 349. In this *ſad* dungeon of innumerous boughs.
But firſt *lone*, then *ſad*, and laſtly *cloſe.*
Ver. 352. From the chill dew, *in this dead ſolitude?*
Perhaps ſome cold banke is her boulſter now,
Or 'gainſt the rugged barke of ſome broad elme
She leanes her *thoughtfull* head *muſing at our unkindneſſe*:
Or *loſt* in wild amazement and affright,
So fares, as did forſaken Proſerpine,
When the big *rowling flakes* of *pitchie clouds*
And darkneſſe wound her in.
1 *Br.* Peace, brother, *peace.* I do not think my ſiſter, &c.
Dead ſolitude is alſo *ſurrounding wild.* Some of the additional lines (v. 350—366.) are on a ſeparate ſlip of paper.
Ver. 361. *Which*, grant they be ſo, &c.
Ver. 362. —— *The* date of grief.
Ver. 365. *This* ſelf-deluſion.
Ver. 371. Could ſtirre the *ſtable* mood of her calme thoughts.
Ver. 376. Oft ſeeks to *ſolitarie* ſweet *retire.*
Ver. 383. Walks *in black vapours, though the noon-tide brand*
Blaze in the ſummer-ſolſtice.
Ver. 388. —— of men *or* heards.
Ver. 390. For who would rob a hermit of his *beads*,
His books, or his *haire gowne*, or maple-diſh?
Ver. 400. —— Bid me *think.*
Ver. 403. Uninjur'd in this *vaſt* and *hideous wild.*
At firſt "this *wide ſurrounding waſt.*"
Ver. 409. Secure, without all doubt or *queſtion: no,*
I could be willing, though now i' th' darke, to trie
A tough encounter with the ſhaggieſt ruffian,

Ver. 371. *Stable* gives the idea of *reſt*, when the poet was to give the idea of *action* or *motion*, which *conſtant* does give. WARBURTON.

Ver. 411 Perhaps from Shakſpeare's "*ſhag-ear'd villain.*" Macbeth, A. iv. S. iii. TODD.

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That lurks by hedge or lane of this dead circuit,
To have her by my ſide, though I were ſure
She might be free from perill where ſhe is,
But where an equal poiſe of hope and fear.

For *encounter* he had firſt written *paſſado*, and *hopes* and *feare*; and *Beſhrew me but I would*, inſtead of *I could be willing*.

Ver. 415. As you imagin, *brother:* ſhe has a hidden ſtrength.

Ver. 421. She that has that, is clad in compleate ſteele:
And may on every needfull accident,
Be it not don in pride or wilfull tempting,
Walk through huge foreſts and unharbour'd heaths,
Infamous hills, and ſandie perilous wilds;
Where, through the ſacred *awe* of Chaſtitie,
No ſavage fierce, bandite, or mountaneere,
Shall dare to ſoile her virgin puritie.

Ver. 428. Yea, *even* where very deſolation dwells,
By grots and caverns ſhagg'd with horrid ſhades,
And yawning dens, where glaring monſters houſe,
She may paſs on &c.

The line *And yawning* &c. is croſſed, and therefore omitted, I ſuppoſe, in the printed copies.

Ver. 432. *Nay more.* no evill thing &c.

Ver. 433. In fog, or fire, by lake, or *moorie* fen,
Blue *wrinckled* hag, or ſtubborne unlaid ghoſt.

Ver. 448. That wiſe Minerva wore, *æternal* virgin,
Then, *unvanquiſh'd*, then, *unconquer'd*.

Ver. 452. With ſuddaine adoration *of her pureneſſe*,
Then, *bright rayes*, then, *blank awe*.

Ver. 454. That when *it finds* a ſoul ſincerely ſo.

Ver. 465. *And* moſt by *the laſcivious* act of ſin.

Ver. 471. Oft ſeene in charnel vaults, and *monuments*,
Hovering, and ſitting by a newe-made grave.

Ver. 481. Liſt, liſt, *methought* I *heard*.

Ver. 485. Some *curl'd man of the ſword* calling to his fellows.
Hedger is alſo written over *curld man of the ſword*.

Ver. 490. *Had beſt looke to his forehead: here be brambles.*

Ver. 485. This alluded to the faſhion of the Court Gallants at that time: and what follows continues the alluſion,

Had beſt look to his *forehead*; here be brambles.

But I ſuppoſe he thought it might give offence: and he was not yet come to an open defiance with the Court. WARBURTON.

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STAGE-DIRECTION. "*He hallows: the guardian dæmon hallows again, and enters in the habit of a ſhepherd.*"

Ver. 491. Come not too neere; you fall on *pointed* ſtakes elſe.

Ver. 492. *Dæmon.* What voice, &c.

Ver. 496. And ſweetened every muſk-roſe of the *valley*.

Ver. 497. How cam'ſt thou heere good *ſhepherd*?

Ver. 498. *Leapt ore the penne.*——

Then, "*his* fold." Then "*the* fold."

Ver. 512. What feares, good *ſhepherd*?——

Ver. 513. I'll tell *you*.

Ver. 523. Deep *learnt* in all his mother's witcheries.

It had been firſt written, *Enur'd*; and laſtly *Deep ſkill'd*.

Ver. 531. Tending my flocks hard by i' th' *paſtur'd lawns*.

Ver. 545. With *ſpreading* honey-ſuckle.——

Sylveſter, *Du Bart.* ed. fol. ut ſupr. p. 217. characteriſes effeminate perſons, as having

——"a maiden voice, and mincing paſe,
"Quaint looks, *curl'd locks*, perfumes, and painted face."

Again, ibid. p. 311, of carpet-knights:

"To ſtarch muſtachoes, and to prank in print,
"And *curl the lock*, with favours braided in't."

See alſo *Othello*, A. i. S. ii.

"The wealthy *curled* darlings of our nation."

This faſhion had, not long before *Comus* was written, occaſioned the publication of that ſtrange and laughable pamphlet by Prynne, entitled "The Unlouelineſs of Loue-lockes, &c. London, 1628," in which he ſolemnly maintains, that utter ruin muſt be the portion of his countrymen, if they do not inſtantly leave off to *nouriſh, decke, ſet out*, and *criſp their Haire*, and *Loue-lockes*, &c. &c. ſee p. 62. The Elder Brother, v. 608, threatens "to drag Comus *by the curls*, &c.:" this expreſſion muſt have been highly gratifying to Prynne. In the preceding century alſo this faſhion had been condemned: See Harmer's tranſlation of "Maiſter Bezaes Sermons vpon the three firſt chapters of the Canticle of Canticles, Oxford, 1587, 4°." p. 173. "And what ſhal I ſay of theſe vile and ſtinking *androgynes*, that is to ſaie, theſe *men-weomen* with their *curled locks*, their criſped and frizeled haire? Fie, fie, and fie againe vpon theſe ſtinking and filthie faſhions, &c." The variety of theſe *curls* is noticed in Lyllie's *Midas*, 1592, A. iii. S. ii. Motto ſays to Dello: "Beſides, I inſtructed thee in the phraſes of our eloquent occupation, as, How, Sir, will you be trimmed? will you have your beard like a ſpade or a bodkin? a pent-houſe on your vpper lip, or an allie on your chin? a *lowe curle* on your head *like a bull*, or *dangling lock like a ſpaniel*? your muſtachoes ſharp at the endes, like ſhoemakers aules, or hanging down to your mouth, like goates ſlakes? your *loue-locks* wreathed with a ſilken twiſt, or ſhaggie to fal on your ſhoulders." TODD.

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Then *blowing*, then *flaunting*.

Ver. 548. —— but, ere *the* cloſe.

Ver. 553. —— Drowſy *flighted* ſteeds.

Ver. 555. At laſt a *ſoft* and ſolemn breathing ſound
Roſe like the *ſoft* ſteame of diſtill'd perfumes.

So he had at firſt written theſe lines: in the former of which *ſoft* is altered to *ſtill*, then to *ſweet*, and laſtly re-admitted; but in the latter *ſoft* is eraſed, and the line is completed thus:

Roſe like the ſteame of *ſlow* diſtill'd perfumes.

But *ſlow* is altered to *rich*. Poſſibly Gray had noticed this very curious paſſage in Milton's manuſcript; for, in his *Progreſs of Poeſy*, he calls the Æolian lyre

Parent of *ſweet* and *ſolemn breathing* airs:

which is Milton's ſecond alteration of ver. 555.

Ver. 563. Too well I *might* perceive.——

Ver. 574. The *helpleſſe* innocent lady.——

Ver. 605. Harpyes and Hydras, or all the monſtrous *buggs*.
'Twixt African and Inde, I' le find him out,
And force him to *releaſe his new-got prey*,
Or drag him by the curles, and *cleave his ſcalpe*
Down to the hips.———

Ver. 605. *Bugs*, monſters, terrours. So in B. and Fletcher's *Philaſter*, A. v. S. i. vol. i. p. 165. edit. 1750.

"My pretty prince of puppets, we do know,
"And give your Greatneſs warning, that you talk
"No more ſuch *bug-words*."

And in Shakſpeare's *Cymbeline*, A. v. S. iii.

"Thoſe that would die or ere reſiſt, are grown
"The mortal *bugs* o' th' field."

Where ſee inſtances collected by Mr. Steevens. And *Henr. VI.* P. i.

"For Warwick was a *bug* that fear'd us all."

That is, "a *monſter* that *frighted* us." Our author's *Reformat.* "Which is the *bug* we fear." See alſo Reed's *Old Pl.* iii. 234. And Spenſer, *Faer. Qu.* ii. iii. 20.—xii. 25. Phaer tranſlates Virgil's "Furiis agitatus Oreſtes," *Oreſtes bayted was with* BUGGES. The word is in Chaucer, "Or ellis that blacke *buggys* wol hym take," *N. Pr. T.* 1051. T. WARTON.

So in the 5th verſe of the xci. Pſalm, "the *terrour* by night" is rendered in the old Engliſh verſion "the *bugge* by night." TODD.

Ver. 608. He has preſerved the ſame image in *Par. Loſt*, B. vi. 361. ſpeaking of Moloch, "*Down clown to the waiſt*." Jonſon has the ſame image in

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Ver. 611. But here thy *ſteele* can do thee *ſmall availe.*
Little ſtead is here croſſed, and marked for re-admiſſion, as *praiſ* in v. 176.

Ver. 614. He with his bare wand can *unquilt* thy joynts,
And crumble *every ſinew.*——

Ver. 627. And ſhew me ſimples of a thouſand *hues.*

Ver. 636. And yet more med'cinal than that *ancient* Moly
Which Mercury to wiſe Ulyſſes gave.

Ver. 640. 'Gainſt all enchantments, mildew blaſt, or damp.
So this line is pointed in the MS.

Ver. 648. As I will give you *as* we go, [or, *on the way*] you may,
Boldly aſſault the *necromantik* hall;
Where if he be, with *ſuddaine violence*
And brandiſht *blade* ruſh on him, break his glaſſe,
And *powre* the luſhious *potion* on the ground,
And ſeiſe his wand.——

Ver. 657. —— *I* follow thee,
And *good heaven caſt his beſt regard upon us. Ex.*

After v. 658, STAGE-DIRECTION. "The ſcene changes to a ſtately palace, ſet out with all manner of deliciouſneſs: tables ſpread with all dainties. Comus *is diſcovered* with his rabble: and the Lady ſet in an inchanted chaire. *She offers* to riſe."

Ver. 661. And you a ſtatue *fixt*, as Daphne was.

Ver. 662. Fool, thou art *over-proud*, do not boaſt.
This whole ſpeech of the *Lady*, and the firſt verſe of the next of

the *Fox*, A. iii. S. viii. And Shakſpeare in *Macbeth*, A. i. S. ii. But, notwithſtanding thoſe inſtances, I believe, every reader will agree that Milton altered the paſſage much for the better in the edition of 1645. NEWTON.

Here ſays Peck, "Curls upon a bald pate are a good joke." But he ſhould at leaſt have remembered a paſſage in the Pſalms, "The *hairy ſcalp* of ſuch an one as goeth on ſtill in his wickedneſs." It is true that we have in Shakſpeare's *Two Gent. of Veron.* A. iv. S. i.

"By the *bare ſcalp* of Robin Hood's fat friar."

That is, frier Tuck's *ſhaven crown.* And in *K. Rich. II.* A. iii. S. ii. "*hairleſs ſcalps.*" T. WARTON.

And ſee Minſhew's Guide into Tongues. ed. 1627. col. 646. *The hairie ſcalpe.* See alſo Spenſer's *Faer. Qu.* i. xi. 35.

"Upon his creſted *ſcalp* ſo ſore did ſmite." TODD.

Ver. 627. So, in *Lycidas*, v. 135.

"Their bells and flourets of a *thouſand hues.*" T. WARTON.

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Comus, were added in the margin: for before, *Comus's* first ſpeech was uninterruptedly continued thus,

" Root-bound, that fled Apollo. Why do you frown?"

Ver. 669. That *youth and fancie* can beget,
When the *briſke* blood growes lively.——

In the former line it was alſo written " can *invent*;" and in the latter " blood *returnes*."

Ver. 678. To life ſo friendly, *and* ſo coole to thirſt.
Poor ladie thou haſt need of ſome refreſhing.
Why ſhould you, &c.——

After v. 697, the nine lines now ſtanding were introduced inſtead of " *Poore ladie*, &c." as above.

Ver. 687. That *haſt* been tir'd all day.——

Ver. 689. ——*Heere* fair Virgin.

Ver. 695. *Ougly*-headed monſters.

Ver. 696. Hence with thy *hel-brew'd opiate.*

Then *foule-bru'd*, then *brew'd enchantments.*

Ver. 698. With viſor'd falſhood and baſe *forgeries.*

Ver. 707. To thoſe budge doctors of the Stoick *gowne.*

Ver. 712. Covering the earth with odours *and with* fruites,
Cramming the ſeas with ſpawne innumerable,
The fields with cattell, and the aire with fowle,

Ver. 717. To *adorn* her ſons.——

But *deck* is the firſt reading, then *adorn*, then *deck* again.

Ver. 721. Should in a pet of temperance feed on *fetches.*

But *pulſe* was the firſt reading. At laſt, reſumed.

Ver. 727. *Living as* Nature's baſtards, not her ſons.

Ver. 732. The ſea orefraught would *heave her waters up*
Above the ſtars, and th' unfought diamonds
Would ſo beſtudde the *center with thire ſtarre-light*,
And ſo imblaze the forehead of the deep,
Were they not taken thence, that they below
Would grow enur'd to *day*, and come at laſt.

Ver. 737. Liſt, Ladie, be not coy, *nor* be not cozen'd.

Here *nor* had been eraſed, and again written over the raſure; and

Ver. 695. *Ougly* or *oughly* is the old way of writing *ugly*; as appears from ſeveral places in Sir P. Sidney's Arcadia, and from Shakſpeare's Sonnets, ed. 1609; and care muſt be taken that the word be not miſtaken, as ſome have miſtaken it, for *owly-headed*, Comus's train being *headed like ſundry ſorts of wild beaſts.* NEWTON.

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afterwards *and*. Mr. Warton omits both, and says that "Milton seems to have founded *coy* as a dissyllable; as also *coarse* at v. 749." But the manuscript silences the remark, as far as it relates to this line.

Ver. 744. It withers on the stalke *and fades away*.

Ver. 749. They had thire name thence; coarse *beetle brows*.

Ver. 751. The *sample*.——

Ver. 755. Think what, and *look upon this cordial julep*.

Then follow verses from v. 672—705. From v. 779, to 806, the lines are not in the manuscript, but were added afterwards.

Ver. 763. As if she *meant* her children &c.

Ver. 806. —— Come *y'are too morall*.

Ver. 807. This is mere moral *stuff, the very* lees,
And settlings of a melancholy blood:
But this, &c.

After v. 813, STAGE-DIRECTION. "The Brothers rush in, *strike* his glasse *down: the* [*monsters*, then] *shapes make as though they would resist*, but are all driven in. *Demon enters with them*."

Ver. 814. What, have you let the false inchanter *pass*?

Ver. 816. —— Without his *art* reverst.

Ver. 818. We cannot free the Lady that *remains*.

And, *here sits*.

Ver. 821. *There is another way that* may be us'd,

Ver. 826. Sabrina *is* her name, a *goddess chaste*.

Then erased; then *virgin* before *goddess*, and *pure* after *chaste*.

Ver. 829. She, guiltlesse damsel, flying the mad persuite.

Ver. 831. —— To the *streame*.

But first, "the *flood*,"

Ver. 834. Held up thire *white* wrists and *receav'd* her in,
And bore her straite to aged Nereus hall.

Ver. 845. Helping all urchin blasts, and ill luck signes
That the shrewd meddling elfe delights to *leave*;
And often takes our cattel with strange pinches,
Which she, &c.

Ver. 849. Carrol her goodnesse loud in *lively* layes,

And *lovely*, from *lively*.

Ver. 851. Of pansies, *and of bonnie* daffadils,

Ver. 847. Compare *Midsum. N. Dream*, A. iv. S. iv. Of Herne the hunter, who "blasts the tree, and *takes the cattle*." TODD.

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Ver. 853. *Each* claſping charme, and *ſecret holding* ſpell.
Ver. 857. *In honour'd virtue's cauſe:* this will I trie.
And in the margin " In hard *diſtreſſed* need."
Then follows " And adde the power of ſome *ſtrong* verſe." *Adjuring* is a marginal correction.
Ver. 860. Liſten, *Virgin*, where thou *ſit'ſt*.
Before v. 867, is written, " *To be ſaid.*"
Ver. 879. By dead Parthenope's dear tomb, &c.
This and the three following lines are croſſed.
Ver. 895. That *my rich wheeles inlayes.*
Ver. 910. *Vertuous* Ladie, look on me.
Ver. 921. To waite *on* Amphitrite *in her* bowre.
Ver. 924. May thy *cryſtal* waves for this.
Ver. 927. That tumble downe *from* ſnowie hills.
Ver. 948. Where this night are *come* in ſtate.
Ver. 951. All the ſwains that *near* abide.
Ver. 956. Come let us haſte, the ſtars *are* high,
But night *reignes* monarch yet in the mid ſkie.
STAGE-DIRECTIONS. " *Exeunt.*—The ſcene changes, *and then is preſented* Ludlow town, and the Preſident's caſtle: then *enter* country *dances and ſuch like gambols*, &c. *At theſe ſports the Dæmon*, with the two Brothers and the Lady, *enters. The Dæmon ſings.*"
Ver. 962. Of *nimbler* toes, and *courtly* guiſe,
Such as Hermes did deviſe.
In the former line " ſuch *neat* guiſe" had alſo been written.
After v. 965. No STAGE-DIRECTION, only " 2. *Song.*"
Ver. 971. Thire faith, thire *temperance*, and thire truth.
Temperance is a marginal reading. *Patience* had been firſt written, and eraſed; and is reſtored by the line drawn underneath it, as at *praiſe*, v. 176. It is alſo again written over *temperance* eraſed in the margin.
Ver. 973. To a crowne of deathleſſe *bays.*
After v. 975, STAGE-DIRECTION, " *The Dæmon ſings or ſays.*"
Ver. 976. Theſe concluding Lyricks are twice written, in pp. 28, 29, of the MS. the firſt are croſſed.
Ver. 979. Up in the *plaine* fields.
Ver. 982. Of *Atlas* and his *daughters* three.

Ver. 982. The "*faire daughters of Atlas*" are mentioned in B. Jonſon's Maſk, *Pleaſure reconciled to Virtue*, 1619, to which I have often referred

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Heſperus is written over *Atlas*, and *neeces* over *daughters*: But *daughters* are diſtinguiſhed by the line underneath, although it had been eraſed; which is not the caſe with *Atlas*. See Mr. Whiter's acute remark on this circumſtance, *Specimen*, &c. as above, p. 133.

Ver. 983. After "the goulden tree," he had written, but croſſed
Where grows the high-born gold upon his native tree.

Ver. 984. This verſe and the three following were added.

Ver. 988. *That* there eternal Summer dwells.

Ver. 990. About the *myrtle* alleys fling
Balm and caſſia's *fragrant* ſmells.

Ver. 992. Iris there with *garniſht* [then *gariſht*] bow,

Ver. 995. Then her *watchet* ſcarfe can ſhew.

This is in the firſt copy of the Lyricks. In the ſecond,
Then her purfled ſcarf can ſhew,
Yellow, watchet, greene, and blew.
And drenches *oft* with *manna* [then *Sabæan*] dew
Beds of hyacinth and roſes,
Where *many a cherub ſoft* repoſes.

But "*Yellow, watchet, greene, and blew,*" is croſſed in the ſecond copy. What relates to Adonis, and to Cupid and Pſyche, was afterwards added.

Ver. 1012. Now my *meſſage* [or *buiſneſſe*] *well* is done.

Ver. 1014. *Farre beyond* the earth's end,
Where the welkin *low* doth bend.

He had alſo written "the welkin *cleere*." And "the *earth's greene* end."

Ver. 1023. Heav'n itſelfe would *bow* to her,

The following readings, which have occurred in this manuſcript, will be found in Lawes's edition of *Comus* in 1637. They were altered in Milton's own edition of 1645.

Ver. 195. *Stolne.*

Ver. 214. *Flittering.*

Ver. 251. *She* ſmil'd.

the reader. Mr. Whiter has alſo noticed Milton's introduction of *Atlas's daughters* from this Maſk. Todd.

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Ver. 472. *Hovering.*
Ver. 513. I'll tell *you.*
Ver. 608. Or *cleave his ſcalpe down to the hippes.*

Various Readings of the Maſk of COMUS, *which belonged to the late Duke of Bridgewater, and is now in the poſſeſſion of the Marquis of Stafford.*

HAVING been favoured with the uſe of this manuſcript by the Hon. and Rev. F. H. Egerton, I printed it entire in 1798.

I then ſuppoſed it to be one of the many copies written, before the Maſk was publiſhed, by Henry Lawes, who, on his editing it in 1637, complained in his Dedication to Lord Brackley, that "*the often copying it had tired his pen:*" or, at leaſt, to be a tranſcript of his copy. And I am ſtill of the ſame opinion.

I mentioned that, at the bottom of the title-page to this manuſcript, the ſecond Earl of Bridgewater, who had performed the part of the Elder Brother, has written "*Author Io: Milton.*" This, in my opinion, may be conſidered as no ſlight teſtimony, that the manuſcript preſents the *original form* of this drama. The Maſk was acted in 1634, and was firſt publiſhed by Lawes in 1637, at which time it certainly had been corrected, although it was not then *openly* * acknowledged, by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the repreſentation; perhaps, not till Lawes had expreſſed his determination to publiſh it. The coincidence of Lawes's *Original Muſick* with certain peculiarities in this manuſcript, which I have already ſtated in the *Account of* HENRY LAWES, may alſo favour this ſuppoſition.

Moſt of the various readings in this manuſcript agree with Milton's original readings in the Cambridge manuſcript; a few

* See Lawes's Dedication.

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are peculiar to itſelf. Since I publiſhed the edition of *Comus* in 1798, I have examined the latter; and have found a cloſer agreement between the two manuſcripts than I had reaſon, from the collations of that at Cambridge by Dr. Newton and Mr. Warton, to have ſuppoſed.

This manuſcript reſembles Milton's alſo in the circumſtance of beginning moſt of the verſes with ſmall letters.

The poem *opens* with the following twenty lines, which in all other copies, hitherto known to the Publick, form part of the Spirit's *epilogue*.

STAGE-DIRECTION. "The firſt ſceane diſcovers a wild wood, *then a guardian ſpiritt or demon* deſcendes or enters."

From the heavens nowe I flye,
And thoſe happy clymes that lye
Where daye never ſhutts his eye,
Vp in the broad *field* of the ſkye.
There I ſuck the liquid ayre
All amidſt the gardens fayre
Of Heſperus, and his daughters three
That ſinge about the goulden tree.
There eternall ſummer dwells,
And weſt wyndes, with muſkye winge,
About the Cederne allyes flinge
Nard and Caſſia's balmie ſmells.
Iris there with humid bowe
Waters the odorous bankes, that blowe
Flowers of more mingled hew
Then her purfled ſcarfe can ſhew,
Yellow, watchet, greene and blew,
And drenches oft with *Manna* dew
Beds of Hyacinth and Roſes,
Where *many a cherub ſoft* repoſes.

Then follows "Before the ſtarrie threſhold of Joves courte &c." I have numbered the ſucceeding verſes ſo as to correſpond with the printed copy; in order that the reader may compare both by an immediate reference.

Ver. 12. Yet ſome there be, that *with* due ſtepps aſpire.
Ver. 46. Bacchus, that firſt from out the purple *grapes*.

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Ver. 58. *Which* therefore ſhe brought up, and Comus nam'd.

Ver. 83. Theſe my ſkye *webs*, ſpun out of Iris wooffe.

STAGE-DIRECTION after v. 92. "Comus enters with a charminge rod in one hand and a glaſs *of liquor* in the other; with him a route of monſters *like men and women but headed like wild beaſts* &c."

Ver. 99. Shoots againſt the *Northerne* Pole.

Ver. 123. Night *has* better ſweets to prove.

STAGE-DIRECTION after v. 144. "The Meaſure *in a wild, rude, and wanton Antick:*" And after v. 147, "*they all ſcatter.*"

Ver. 170. This waye the noiſe was, if *my* eare be true.

Ver. 191. But where they are, and whye they *come* not back,

The three beautiful lines, preceding this verſe in the printed copies, are wanting in this MS.

Ver. 195. Had *ſtolne* them from me.

The remaining hemiſtich, and the thirty following lines, which the other copies exhibit, are not in this MS.

Ver. 229. Prompt me, and they perhaps are not farr *hence*.

Ver. 241. Sweete Queene of parlie, daughter *to* the ſphere!

Ver. 243. And *hould a counterpointe* to all heav'n's harmonies.

STAGE-DIRECTION after v. 243. "Comus *looks in and ſpeakes:*"

Ver. 252. Of darkneſs till *ſhe* ſmil'd!

Ver. 256. Whoe, *when* they ſung, would take the priſon'd ſoule,

Ver. 270. To touch the *proſperinge* growth of this tall wood.

Ver. 297. Their porte was more than humane as they ſtood,

So this line is pointed in the manuſcript. Compare note on *Com.* v. 297.

Ver. 300. That in the *coolneſs* of the raynebow live,

Ver. 312. Dingle, or buſhie dell, of this *wide* wood.

Ver. 349. In this *lone* dungeon of innumerous bows.

Ver. 356. *Or els* in wild amazement and affright,
Soe fares as did forſaken Proſerpine,
When the bigg rowling flakes of pitchie clouds
And darkneſs wound her in: EL. BRO. *peace, brother, peace.*

Ver. 370. (Not beinge in danger, as I *hope* ſhe is not.)

Ver. 383. Walks *in black vapours, though the noon tyde brand*
Blaze in the ſummer ſolſtice.

Ver. 388. Far from the cheerful haunte of men *or* heards.

Ver. 398. You may as well ſpreade out the *unſum'd* heapes

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Of miſers *treaſures* by an outlawes den,
And tell me it is ſafe, as bid me hope
Dainger will winke *at* opportunitie,
And *ſhe* a ſingle helples mayden paſſe
Vninjur'd in this *wide* ſurrounding waſt.

Ver. 409. Secure, without all doubt or *queſtion, no;*
I could be willing, though now i'th darke, to trie
A tough encounter with the ſhaggieſt ruffian
That lurks by hedge or lane of this dead circuit,
To have her by my ſide, though I were ſuer
She might be free from perill where ſhe is.
But, where an equal poiſe of hope and feare &c.

Ver. 415. As you immagine, *brother:* ſhe has a hidden ſtrength.

Ver. 426. Noe ſalvage, feirce bandite, or mountaneere.

In the manuſcript a comma is placed both after *ſalvage* and *feirce:* the former may be retained; and we might read *fierce bandite,* inſtead of *ſavage fierce* in the printed copies. And thus Pope, *Eſſay on Man,* Ep. iv. v. 41.

" *No Bandit fierce,* no Tyrant mad with pride."

Ver. 428. Yea *even,* where very deſolac'on dwells
By grots and caverns ſhag'd with horrid ſhades,
And yawninge denns, where glaringe monſters houſe.

Ver. 432. *Naye more,* noe evill thinge that walks by night.

Ver. 437. *Has* hurtefull power ore true virginitie:
Doe *you* beleeve me yet, &c.

Ver. 448. *The* wiſe Minerva wore, vnconquer'd virgin.

Ver. 460. *Begins* to caſt a beam on th' outward ſhape.

Ver. 465. *And* moſt by lewde *laſcivious* act of ſin.

Ver. 472. *Hoveringe,* and ſitting by a new made grave.

STAGE-DIRECTION after v. 489. " He hallowes *and is anſwered:* the guardian dæmon *comes in, habited like a* ſhepheard."

Ver. 497. How camſt heere, good *ſhepheard?* hath any ram, &c.

Ver. 513. Ile tell *you,* tis not vayne or fabulous.

Ver. 555. At laſt a *ſweete* and ſolemne breathinge ſound,
Roſe like *the ſofte* ſteame of diſtill'd perfumes,
And ſtole vpon the aire.

Theſe variations preſent this charming paſſage, I think, with as ſtrong effect as the other copies.

Ver. 563. Too well I *might* perceive &c.

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Ver. 581. How are *you* join'd with hell in triple knott.

Ver. 605. Harpies and Hidraes, or all the monſtrous *buggs*.

Ver. 608. Or drag him by the curles, *and cleave his ſcalpe*
Downe to the hipps.

After v. 631, the ſix lines which follow in the printed copy are not in this MS.

Ver. 647. Thirſis, lead on apace, *I* followe thee.

In the STAGE-DIRECTION after v. 658, *ſoft Muſick* is not mentioned in this MS.

Ver. 678. To life ſoe friendly, or ſoe coole 'to' thirſt;
Poore ladie, thou haſt needе of ſome refreſhinge,
That *haſt* been tired aldaye without repaſt,
A timely reſt *haſt* wanted. *heere*, fayre Virgin,
This will reſtore all ſoone.

After v. 696, the four lines which follow in the printed copy are not in this MS.

Ver. 709. Praiſinge the leane and *ſhallow* Abſtinence.

The ſame corrupt reading accidentally occurs in a modern duodecimo edition of Milton's Poetical Works.

Ver. 732. The ſea orefraught would ſwell, and th' vnfought diamonds
Would ſoe emblaze *with ſtarrs*, that they belowe
Would growe enur'd to light, and come at laſt
To gaze vpon the ſunn with ſhameles browes.

The tranſcriber's eye here perhaps haſtily paſſed from *emblaze*, to *with ſtarrs*, which, in the printed copies, the ſucceeding line preſents. See *Com.* v. 733, 734. The next nineteen lines in the printed copies, after *browes*, viz. from v. 736, to v. 756, are not in this MS.

Ver. 758. Would thinke to charme my judgement, as *my* eyes.

Ver. 772. Nature's full *bleſſinge* would be well diſpenſt.

Ver. 777. Ne'er looks to heav'n amidſt his gorgeous *feaſts*,
But with beeſotted baſe ingratitude
Crams, and blaſpheames his feeder.

After *feeder* the following lines in the printed copies, viz. from v. 779, to v. 806, are not in this MS.

Ver. 810. And *ſetlinge* of a melancholy blood.

STAGE-DIRECTION after v. 813. "The brothers ruſhe in with ſwords drawne, wreſt his glaſſe *of liquor* out of his hand, and

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breake it againſt the ground; his rowte make ſigne of reſiſtance, but are all driven in; the Demon *is to come in with the brothers.*"

Ver. 814. What, have *yee* let the falſe Inchaunter ſcape?

Ver. 821. Some other meanes I have *that* may be vſed.

Ver. 828. *Whoe* had the ſcepter from his father Brute.

Ver. 847. is wanting in this MS.

STAGE-DIRECTION after v. 866. "*The verſe to ſinge or not.*"

Ver. 867. Liſten, and appear to vs,
In name of greate Oceanus,
By th' earth-ſhakinge Neptune's mace,
And Tethis grave majeſtick pace,
El. B. By hoarie Nereus wrincled looke,
And the Carpathian wizards hooke,
2 Bro. By ſcalie Tritons windinge ſhell,
And ould ſooth-ſaying Glaucus ſpell,
El. B. By Lewcotheas lovely hands,
And her ſonne that rules the ſtrands,
2 Bro. By Thetis tinſel-ſlipper'd feete,
And the Songs of Sirens ſweete,
El. B. By dead Parthenopes deare tombe,
And fayer Ligeas golden combe,
Wherewith ſhe ſitts on diamond rocks,
Sleekinge her ſoft allueringe locks,
Dem. By all the Nimphes *of nightly daunce,*
Vpon thy *ſtreames* with wilie glaunce,
Riſe, riſe, and heave thy roſie head,
From thy corall paven bed,
And bridle in thy headlonge wave,
Till thou our ſummons anſwered have.
Liſten, and ſave.

The invocations, aſſigned to the *Brothers* in the preceding lines, are recited by the *Spirit* alone in all other copies of the poem. It is probable, that, at *Ludlow Caſtle*, this part of the poem was ſung; the four firſt lines perhaps as a *trio*; the reſt by each performer ſeparately.

Ver. 893. Thick ſet with agate, and the *azur'd* ſheene.

Shakſpeare has the "*azur'd* vault," *Tempeſt*, A. v. S. i. And Greene, the "*azur'd* ſkye," *Never too late*, 1616, P. ii. p. 46.

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But Milton's own word is *azurn*. See the Note on *Comus*, v. 893.

Ver. 897. Thus I *reſt* my printles feete
Ore the couſlips head.

Ver. 907. Of vnbleſt *inchaunters* vile.

Ver. 911. Thus I ſprincle on *this* breſt.

STAGE-DIRECTION after v. 937. "*Songe ends.*"

Ver. 938. *El. Br.* Come, *Siſter*, while heav'n lends vs grace,
Let vs fly this curſed place, &c.
Dem. I ſhalbe your faithfull guide
Through this gloomie covert wide, &c.

Ver. 951. All the ſwaynes that *neere* abide,
With jiggs and rural daunce reſorte;
Wee ſhall catch them at *this* ſporte, &c.
El. B. Come, let vs haſt, the ſtarrs *are* high,
But night ſits monarch yet in the mid ſkye.

The Spirit again is the *ſole* ſpeaker of the nineteen preceding lines in the printed copy.

STAGE-DIRECTION. "The Sceane changes, then is preſented Ludlowe towne, and the Preſident's Caſtle; then come in Countrie daunces and the like &c. *towards the end of theſe ſports* the demon with the 2 brothers and the ladye *come in*." Then

"The *Spiritt* ſinges."

Back, ſhepheards, back, &c.

Then "2 *Songe* preſents them to their father and mother."

Noble Lord, and Lady bright, &c.

STAGE-DIRECTION after v. 975. "*They daunce*, the daunces *al* ended, *the Dæmon ſinges or ſayes*."

Now my taſke is ſmoothly done,
I can flye, or I can run
Quickly to the *earth's greene* end,
Where the bow'd welkin ſlow doeth bend,
And from thence can ſoare as ſoone
To the corners of the Moone.
Mortalls, that would follow me,
Love vertue; ſhe alone is free:

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She can teach *you* how to clyme
Higher than the ſphearie chime!
Or if vertue feeble were,
Heven it ſelfe would ſtoope to her.

The *Epilogue*, in this manuſcript, has not the thirty-ſix preceding lines, which are in the printed copies. Twenty of them, however, as we have ſeen, open the drama. Like the Cambridge manuſcript, this manuſcript does not exhibit what, in the printed copies, relates to Adonis, and to Cupid and Pſyche. The four charming verſes alſo, which follow v. 983 in the printed copy, are not in this manuſcript. TODD.

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SONNETS.

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PRELIMINARY OBSERVATIONS

ON THE

SONNETS.

THE Engliſh Sonnet owes its origin to the poets of Italy. Dr. Newton had ſaid, that Petrarch has gained the reputation of being the firſt author and inventer of this ſpecies of poetry: But this was a miſtake; which Dr. J. Warton has corrected; for, he obſerves, Guittone d'Arezzo, who flouriſhed about the year 1250, many years before Petrarch was born, firſt uſed the meaſure obſerved in the Sonnet. Mr. Roſcoe, in his admirable Life of Lorenzo de' Medici, refers the reader, for a learned and curious diſquiſition on the origin of the Sonetto, to *Annotazioni di Franceſco Redi al ſuo ditirambo di Bacco in Toſcana*, p. 99. He adds the following remarks, on this kind of compoſition, by Lorenzo de' Medici; which are as judicious, he ſays, as they are pointed and conciſe: "La brevità del Sonetto non comporta, che una ſola parola ſia vana, ed il vero ſubietto e materia del Sonetto debbe eſſere qualche acuta e gentile ſentenza, narrata attamente, ed in pochi verſi riſtretta, e fuggendo la oſcurità e durezza. *Comment. di Lor. de' Med. Sopra i ſuoi Sonetti*, p. 120. ed. Ald. 1554." Concerning the introduction of the Sonnet into Italian poetry, ſee alſo an ingenious work, entitled "A Sketch of the Lives and Writings of Dante and Petrarch, with ſome account of Italian and Latin literature in the fourteenth century." Lond. 1790, p. 78, 79.

Dante has written a number of Sonnets. A critick of great taſte obſerves, with Mr. Warton, that Milton's Sonnets partake much more of the genius of Dante than of Petrarch; and further that, like thoſe of Dante, they are frequently deficient in ſweetneſs of diction and harmony of verſification, yet poſſeſs, what is ſeldom diſcernible in compoſitions of this kind, energy and ſublimity of ſentiment; for which qualities, and for vigour

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of expreſſion, the Sonnets to Cyriack Skinner, Fairfax, Cromwell, and Vane, are remarkable; whilſt thoſe addreſſed to the Nightingale, and to Mr. Lawrence, can boaſt both of melody in language and elegance in thought. See *Literary Hours* by N. Drake, M. D. 1798, p. 63. See alſo the concluding Note on Milton's ſixth Sonnet. Yet perhaps Milton's firſt and laſt Sonnets diſplay rather the ſweetneſs and tenderneſs of Petrarch.

I venture to enlarge theſe obſervations with a retroſpect to the more diſtinguiſhed Sonnet-writers of our own country. The earlieſt Sonnets in the Engliſh language, which have been publiſhed, are thoſe of Lord Surrey, to which are joined "Songes and Sonnettes of Sir Thomas Wyat the elder, and of Uncertain Auctours," in 1557. Lord Surrey's Sonnets have been juſtly admired for the tenderneſs, ſimplicity, and nature, which they exhibit. See Warton's *Hiſt. Eng. Poetry*, vol. iii. p. 12. The Sonnets of Petrarch were, in Lord Surrey's time, grown into great faſhion: They continued alſo, long afterwards, as models of compoſition; witneſs the labours in this ſpecies of writing by Sidney, Spenſer, Shakſpeare, and Daniel; and by many other poets in the reigns of Elizabeth and James the firſt, little known to fame. See Notes before, p. 69, 70, &c. in the preſent volume. The late Mr. Steevens has commended the amatory poems of Thomas Watſon, "an elder and more elegant ſonnetteer than Shakſpeare:" *The Paſſionate Centurie of Love* is the title of the Sonnets thus noticed, to which the character of elegance, at leaſt, belongs. See ſpecimens, in Hawkins's *Orig. Eng. Drama*, vol. iii. p. 213, and *Gent. Mag.* vol. lxiii. p. 558. But Henry Conſtable has been termed the "firſt, or principal, ſonnetteer of his time," Hawkins, ut ſupr. p. 212. In *The Return from Parnaſſus*, 1606, he is thus characteriſed, A. i. S. ii.

"Sweet Conſtable doth take the wondring ear,
"And lays it up in willing priſonment."

And Ben Jonſon ſpeaks of "Conſtable's ambroſiack Muſe," *Underwoods* ed. 1640, p. 196. A ſpecimen of Conſtable's abilities in this kind of compoſition has been given, in the exhibition of his Sonnet prefixed to King James the firſt's *Poeticall Exerciſes*. It is alſo printed by Sir John Harington, in his Notes at the end of the 34th book of his *Orlando Furioſo*; and by Hawkins, in his *Origin of the Eng. Drama*, vol. iii. p. 212; and is highly

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commended by Edmund Bolton and Antony Wood. See the new and much-enriched edition of Phillips's *Theatrum Poetarum Anglicanorum*, 1800, p. 228, 268. Wood relates further, that Conſtable "has alſo ſeveral Sonnets extant, written to Sir P. Sydney, ſome of which are ſet before the Apology for Poetry, written by the ſaid knight."—But by the preceding writers no mention is made of Conſtable's Sonnets, as a complete publication, or as unconnected with other works. I have been induced to ſay ſo much of Conſtable, becauſe I poſſeſs a very curious little volume, in manuſcript, of ſeveral Sonnets, Satires, Epigrams, &c. written by different poets in the reign of Elizabeth; among which are Conſtable's "*Sonets*," commencing with a poetical addreſs "*To his Miſtreſſe.*" Then follows in proſe "*The order of the booke.*"

"The ſonets following are divided into 3 parts, each parte contayning 3 ſeverall arguments, and every argument 7 ſonets.

"The firſt parte is of variable affections of loue, wherein the firſt 7 be of the beginning and byrth of his loue; the ſecond 7 of the prayſe of his Miſtreſſe; the thyrd 7 of ſeuerall accidents hapning in the tyme of his loue.

"The ſecond is the prayſe of perticulars, wherein the firſt 7 be of the generall honours of this Ile, through the prayſes of the heads thereof, the Q. of England and K. of Scotts; the ſecond 7 celebrate the memory of perticular Ladies whome the author moſt honoureth; the third 7 be to the honour of perticulars, preſented vpon ſeuerall occaſions.

"The thyrd part is tragicall, conteyning only lamentations, wherein the firſt 7 be complaynts onlye of misfortunes in loue; the ſecond 7 ſeuerall ſonets of the death of perticulars; the laſt 7 of the end and death of his loue."—The Sonnet to the King of Scots, before-mentioned, is the fifth in the ſecond part, and is inſcribed "To the K. of Scots touching the ſubiect of his poems dedicated wholie to heauenly matters.

"When others hooded with blind loue doe flye, &c."

As this Sonnet is ſo well known, I will exhibit the Sonnet preceding it in the manuſcript, which is alſo addreſſed "To the K. of Scots whome as yet he had not ſeene."

"Bloome of the roſe! I hope thoſe hands to kiſſe,
"Which, yonge, a ſcepter, which, olde, wiſdome bore;
"And offer vp joy-ſacrifice before
"Thy altar throne for that receiued bliſſe.

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" Yet, prince of hope! ſuppoſe not for all this,
" That I thy place and not thy guifts adore;
" Thy ſcepter? no, thy pen I honour more;
" More deare to me than crowne thy garland is,
" That laurell garland, which (if hope ſay true)
" To thee for deeds of proweſſe ſhall belong;
" And now allreadie vnto thee is due,
" As to a Dauid, for a kinglie throne,
" The pen wherewith thou doſt ſo heauenly ſinge,
" Made of a quill pluckt from an Angells winge."

At the concluſion of the third part are the following words: " When I had ended this laſt ſonet, and found that ſuch vayne poems, as I had by idle houres writ, did amounte iuſt to the diametricall number 63; me thought it was high tyme for my follie to die, and to employe the remnant of wit to other calmer thoughts leſſe ſweete and leſſe bitter." Then follow three Sonnets, the two laſt of which are by another poet, as perhaps the firſt alſo may be, which is inſcribed " To the diuine protection of the Ladie Arbella the author commendeth both his Graces honoure and his Muſes æternitye." The ſecond " To H. C. Vpon occaſion of his two former Sonets to the K. of Scots." The laſt " To H. C. Vpon occaſion of leauing his countrye, and ſweetneſſe of his Verſe." There is an elegance in this Sonnet with which the reader will be pleaſed:

" Englands ſweete nightingale! what frights thee ſo,
" As over ſea to make thee take thy flight,
" And there to liue with natiue countreyes foe,
" And there him with thy heauenly ſongs delight?
" What, did thy ſiſter ſwallowe thee excite
" With her, for winters dread, to flye away?
" Who is it then hath wrought this other ſpite,
" That when as ſhe returneth thow ſhouldſt ſtay?
" As ſoone as ſpring begins, ſhe cometh ay:
" Returne with her; and thow like tidings bring:
" When once men ſee thee come, what will they ſay?
" Loe, now of Engliſh po'eſie comes the Spring!
" Come, feare thow not the cage, but loyall be,
" And ten to one thy ſoveruigne pardons thee."

This Sonnet confirms Dr. Birch's conjecture, that Henry Conſtable was the ſame perſon who fled from his country, on account

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of his attachment to the Popiſh religion.——Whether the collection, of which I have given an account, ever reached the preſs, I have been unable to diſcover. However, if publiſhed (which I doubt), it has been little known, and hitherto undeſcribed. Mr. Malone has, in his collection, a very rare little book, containing Sonnets by Conſtable, entitled "Diana. Or The excellent conceitful Sonnets of H. C. Augmented with diuers Quatorzains of honorable and learned perſonages. Deuided into viij. Decads." But this is not the ſame work. I muſt not omit to mention, that I am indebted to the courteſy of Mr. Alderman Briſtow, bookſeller in Canterbury, for the manuſcript.

From Conſtable I proceed to the elegant poet Drummond, whoſe Sonnets &c. were firſt publiſhed in 1616, and, as Dr. J. Warton has obſerved, are exquiſitely beautiful and correct. That Milton read and admired him, may appear by ſeveral paſſages, which have been cited from his Sonnets, Madrigals, and other pieces, in the pages of theſe volumes.

Dr. J. Warton, ſpeaking of the *meaſure* obſerved in the Sonnet, ſays, that it is a meaſure which the great number of ſimilar terminations renders eaſy in the Italian, but difficult in our language. And Dr. Johnſon remarks, that, for this reaſon, the fabrick of the regular Sonnet has never ſucceeded in Engliſh. But it may be anſwered, in the words of a lady, whoſe opinion coincides with that of Mr. T. Warton, and whoſe own Sonnets eminently confirm the obſervation, that "the fallacy of this remark is proved by the great number of beautiful legitimate Sonnets, which adorn our national poetry, not only by Milton, but by *many* of our *modern* poets." *Pref. to Original Sonnets*, &c. by Anna Seward, 1799, p. v.

The following unpubliſhed Sonnet, addreſſed to a friend by the late Benjamin Stillingfleet, Eſq., and for which I am obliged to the preſent biſhop of Rocheſter, will prove alſo how attentively, and how ſucceſsfully, Milton was ſtudied, and imitated in this ſpecies of compoſition more than half a century ſince. It is dated in 1746.

When I behold thee, blameleſs Williamſon,
Wreck'd like an infant on a ſavage ſhore;
While others round on borrow'd pinions ſoar,
My buſy fancy calls thy thread miſspun;

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Till Faith inſtructs me the deceit to ſhun,
While thus ſhe ſpeaks: "Thoſe wings that from the ſtore
"Of virtue were not lent, howe'er they bore
"In this groſs air, will melt when near the ſun.
"The truly ambitious wait for nature's time,
"Content by certain though by ſlow degrees
"To mount above the reach of vulgar flight:
"Nor is that man confin'd to this low clime,
"Who but the extremeſt ſkirts of glory ſees,
"And hears celeſtial echoes with delight."

The character of the Italian Sonnet has been given. I ſubjoin, from the preface to Miſs Seward's Sonnets, Mr. White's maſterly definition of the nature and perfection of this kind of verſe in our own language.

"Little Elegies, conſiſting of four ſtanzas and a couplet, are no more Sonnets than they are Epick poems. The Sonnet is of a particular and *arbitrary* conſtruction; it partakes of the nature of blank verſe, by the lines running into each other at proper intervals. Each line of the firſt eight, rhymes four times; and the order in which thoſe rhymes ſhould fall is deciſive. For the enſuing ſix there is more licence; they may, or may not, at pleaſure, cloſe with a couplet. Of Milton's Engliſh Sonnets, only that to Oliver Cromwell ends with a couplet, but the ſingle inſtance is a ſufficient precedent; however, in three out of his five Italian ones, the concluding lines rhyme to each other.

"The ſtyle of the Sonnet ſhould be nervous, and, where the ſubject will with propriety bear elevation, ſublime; with which, ſimplicity of language is by no means incompatible. If the ſubject be familiar and domeſtick, the ſtyle ſhould, though affectionate, be nervous; though plain, be energetick. The great models of perfection, for the ſublime and domeſtick Sonnet, are thoſe of Milton's, *To the Soldier to ſpare his dwelling-place*, and *To Mr. Lawrence*. The Sonnet is certainly the moſt difficult ſpecies of poetick compoſition; but difficulty, well ſubdued, is excellence. Mrs. Smith ſays, ſhe has been told that the regular Sonnet ſuits not the nature or genius of our language. Surely this aſſertion cannot be demonſtrated, and therefore was not worth attention.

"Out of eighteen Engliſh Sonnets, written by Milton, four are bad. The reſt, though they are not free from certain hard-

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neſſes, have a pathos and greatneſs in their ſimplicity, ſufficient to endear the legitimate Sonnet to every reader of juſt taſte. They poſſeſs a *characteriſtick* grace, which can never belong to three elegiack ſtanzas, cloſing with a couplet."

The concluding lines of our ancient Sonnets, however, often rhyme to each other. I muſt alſo obſerve that ſome of Conſtable's Sonnets conſiſt of lines of ſix feet, but with the uſual order of rhymes; as in a Sonnet "To his Miſtreſſe, &c."

" Miracle of the world, I never will denye
" That former poets prayſe the beauties of theyre days;
" But all thoſe beauties were but figures of thy prayſe,
" And all thoſe poets did of thee but prophecye.
" Thy coming to the world hath taught us to deſcrie
" What Petrarch's Laura meant, &c." TODD.

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SONNETS.

I.

TO THE NIGHTINGALE.

O Nightingale, that on yon bloomy ſpray
Warbleſt at eve, when all the woods are ſtill;
Thou with freſh hope the lover's heart doſt fill,
While the jolly Hours lead on propitious May.

Ver. 1. *O Nightingale,* &c.] See the Note on *Par. Loſt*, B. vii. 435, where Milton's frequent mention of this bird is noticed. Marino, I ſhould add, delights to dwell upon the Nightingale: he addreſſes three pleaſing Sonnets to her, in his *Rime Boſcherecce*, Ven. 1602, pp. 70, and 100. See alſo ibid. p. 69. TODD.

Ver. 3. *Thou with freſh hope* &c.] This addreſs to the nightingale is founded upon the ſame notion or tradition as Chaucer's verſes of *the Cuccoo and the Nightingale:*

" But as I lay this othir night waking,
" I thought howe lovirs had a tokining,
" And amonge 'hem it was a commune tale,
" That it were gode to here the nightingale
" Moche rathir than the luedè cuccoo ſing." NEWTON.

Ver. 4. *While the* jolly *Hours lead on propitious May.*] Becauſe the nightingale is ſuppoſed to begin ſinging in April. So Sidney, in *England's Helicon*, edit. 1614.

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Thy liquid notes that close the eye of day,
First heard before the shallow cuckoo's bill,
Portend success in love; O, if Jove's will
Have link'd that amorous power to thy soft lay,

" The nightingale, so soon as Aprill bringeth
" Vnto her rested sense a perfect waking,
" While late bare earth proud of new clothing springeth,
" Singes out her woes, &c." T. WARTON.

The application of *jolly* to the hours might be suggested by Spenser's epithet, *Faer. Qu.* Canto of Mutabilitie, vii. 29. " Then came the *iolly* Sommer." Again, ib. 35. " And after her came *iolly* June." And thus Crashaw, Poems, ed. 1670, p. 107.

" An everlasting spring the *jolly* year
" Led round in his great circle." TODD.

Ver. 5. ——— *that* close *the* eye *of day*,] So, in Fairfax's *Tasso*, edit. 1600, p. 21.

" When Phebus next *vnclos'd* his wakefull *eie*."

And in Crashaw's *Weeper*, Poems, 1648, st. xxiii. " Does day *close* his *eyes*?" Compare also a beautiful couplet, in his verses addressed *To the Morning*:

" And the same rosie-finger'd hand of thine,
" That *shuts* night's dying *eyes*, shall open mine."

It is the same phrase in *Comus*, v. 978.

" Where day never *shuts* his *eye*." TODD.

Ver. 6. *First heard before the shallow cuckoo's bill*, &c.] That is, if they happen to be heard before the cuckoo, it is lucky for the lover. But Spenser calls the cuckoo the messenger of spring, and supposes that *his trumpet shrill* warns all lovers to wait upon Cupid, *Sonn.* xix. Jonson gives this appellation to the nightingale, in the *Sad Shepherd*, A. ii. S. vi.

" But best, the dear good *angel of the spring*,
" The nightingale."

Angel is *messenger*. And the whole expression seems to be lite-

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Now timely ſing, ere the rude bird of hate
Foretel my hopeleſs doom in ſome grove nigh;
As thou from year to year haſt ſung too late
For my relief, yet hadſt no reaſon why:
Whether the Muſe, or Love, call thee his mate,
Both them I ſerve, and of their train am I.

rally from a fragment of Sappho, preſerved by the ſcholiaſt on Sophocles, *Electr.* v. 148.

ΗΡΟΣ Δ' ΑΓΓΕΛΟΣ, *ἱμερόφωνος ἀηδών.*

Or from one of Simonides, of the ſwallow. Schol. Ariſtoph. *Av.* v. 1410.

ΑΓΓΕΛΟΣ *κλυτὰ* ΕΑΡΟΣ *ἀδυόσμυ, κυανία χελιδών.*

Milton laments afterwards, that hitherto the nightingale had not preceded the cuckoo as ſhe ought: had always ſung too late, that is, after the cuckoo. T. WARTON.

II.

DONNA leggiadra, il cui bel nome honora
L' herboſa val di Rheno, e il nobil varco;
Bene è colui d'ogni valore ſcaroo,
Qual tuo ſpirto gentil non innamora;
Che dolcemente moſtra ſi di fuora
De ſui atti ſoavi giamai parco,
E i don', che ſon d'amor ſaette ed arco,
La onde l' alta tua virtu s'infiora.
Quando tu vaga parli, o lieta canti

Ver. 9. *Quando tu vaga parli, o lieta canti*
Che mover poſſa duro alpeſtre legno,] A fine compliment. Arioſto, with exquiſite elegance, thus ſpeaks of Alcina's beauteous mouth, *Orl. Fur.* C. vii. ſt. 13.

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Che mover poſſa duro alpeſtre legno,
Guardi ciaſcun a gli occhi, ed a gli orecchi
L'entrata, chi di te ſi trouva indegno;
Gratia ſola di ſu gli vaglia, inanti
Che'l diſio amoroſo al cuor s'invecchi.

" *Quindi* eſcon le corteſi *parolette*,
" *Da render molle ogni cor rozzo, e ſcabro;*
" Quivi ſi forma quel ſoave riſo,
" Ch' apre a ſua poſta in terra il Paradiſo." TODD.

III.

Qual in colle aſpro, al imbrunir di ſera
L'avezza giovinetta paſtorella

Ver. 1. *Qual in colle aſpro, al* imbrunir *di* ſera] To expreſs the approach of evening, the Italians ſay, *ſu l'imbrunir*. And thus Petrarch, as Mr. Bowle obſerves, " *Imbrunir* veggio la *ſera*," Canz. xxxvii. Milton had this Italian word in his head, where he uſes the word *imbrown*, in *Par. Loſt*, B. iv. 246.

—— " where the unpierc'd ſhade
" *Imbrown'd* the noon-tide bowers."

So alſo, in *Il Penſ.* v. 134.

" And ſhadows *brown*, that Sylvan loves,
" Of pine and monumental oak."

And " alleys *brown*," in *Par. Reg.* B. ii. 293. Compare Taſſo, *Gier. Lib.* C. xiv. ſt. 70.

" Quinci ella in cima à una montagna aſcende
" Diſhabitata, e d'*ombre oſcura*, e *bruna*."

And Marino, *L'Adon.* C. viii. 147.

" *Imbrunir* d' oriente il ciel ſi vede."

And, to come home to the text, *Par. Loſt*, B. ix. 1088.

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Va bagnando l'herbetta ſtrana e bella
Che mal ſi ſpande a diſuſata ſpera
Fuor di ſua natia alma primavera,
Coſi Amor meco insù la lingua ſnella
Deſta il fior novo di ſtrania favella,
Mentre io di te, vezzoſamente altera,
Canto, dal mio buon popol non inteſo
E'l bel Tamigi cangio col bel Arno.
Amor lo volſe, ed io a l'altrui peſo
Seppi ch' Amor coſa mai volſe indarno.
Deh! foſs'il mio cuor lento e'l duro ſeno
A chi pianta dal ciel ſi buon terreno.

—— " higheſt wood, impenetrable
" To ſtar or ſun-light, ſpread their umbrage broad,
" And *brown as evening*." T. WARTON.

Ver. 3. *Va* bagnando *l'*herbetta, &c." See Petrarch's *Canzone*, juſt quoted, v. 24.

" Da *bagnar l'herbe*, &c." T. WARTON.

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*CANZONE**.

RIDONSI donne e giovani amorosi
M' accostandosi attorno, e perche scrivi,
Perche tu scrivi in lingua ignota e strana
Versseggiando d' amor, e come t'osi?
Dinne, se la tua speme sia mai vana,
E de pensieri lo miglior t'arrivi;

* It is from Petrarch, that Milton mixes the *Canzone* with the *Sonetto*. Dante regarded the *Canzone* as the most perfect species of lyrick composition, *Della Volg. Eloqu.* c. iv. But, for the *Canzone*, he allows more laxity than for the *Sonnet*. He says, when the Song is written on a grave or tragick subject, it is denominated *Canzone*, and when on a comick, *cantilena*, as diminutive. T. WARTON.

The abbe Salvini, after pronouncing Filicaja as unquestionably the best composer of the *Canzone*, proceeds to speak of this species of verse, as follows: " Ma dove mai vale a mostrarsi il Poeta con tutte le ricchezze poetiche, coll' invenzione, colla disposizione, colla musicale varietà de metri, che l' anima variamente percuotono, co' lumi delle sentenze, colle figure grandi, e magnifiche, *se non nella Canzone*?" Prose Toscane di A. M. Salvini, Firenz. 1715. p. 219. TODD.

Ver. 5. Dinne, *se la tua speme sia mai vana,*
E de pensieri lo miglior t'arrivi;] This is observed to be one of the most elegant forms used in the Italian language; a mode used by the earliest and the best writers. Dante, *Infern.* C. xxix.

" *Se* la vostra memoria *non s'imboli*
" *Ditemi.*"

Petrarch, *Trionf. d'Am.* C. ii.

" Hor *dimmi, se* colui in pace *vi guide.*"

See Cursory Remarks on some of the ancient English poets, particularly Milton, p. 118. TODD.

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Cosi mi van burlando, altri rivi
Altri lidi t'aspettan, ed altre onde
Nelle cui verdi sponde
Spuntati ad hor, ad hor a la tua chioma
L'immortal guiderdon d' eterne frondi
Perche alle spalle tue soverchia soma?
Canzon dirotti, e tu per me rispondi
Dice mia Donna, e'l suo dir, é il mio cuore
Questa e lingua di cui si vanta Amore.

Ver. 7. ——————— *altri rivi*
Altri lidi t'aspettan, ed altre onde &c.] The lines are an echo to a stanza in Ariosto, where Astolpho explores the regions of the moon, *Orl. Fur.* C. xxxiv. st. 72.

" Altri fiumi, altri laghi, altre compagne,
" Altri piani, altre valli, altre montagne, &c."

See also *Lycidas*, v. 174.—The lady implied in the Italian Sonnets is perhaps Leonora, of whom more will be said hereafter. See vol. vii. p. 252, and seq. T. Warton.

IV.

DIODATI, e te'l dirò con maraviglia,
Quel ritroso io ch'amor spreggiar soléa
E de suoi lacci spesso mi ridéa
Gia caddi, ov' huom dabben talhor s'impiglia.
Ne treccie d'oro, ne guancia vermiglia
M'abbaglian sì, ma sotto nova idea

Ver. 5. *Ne treccie d'oro, ne* guancia vermiglia
M' abbaglian sì, &c.] So, in *Comus*, v. 752.

" What need a *vermeil-tinctur'd* lip for that,
" Love-darting eyes, and tresses like the morn?"

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Pellegrina bellezza che'l cuor bea,
Portamenti alti honeſti, e nelle ciglia

And *On the Death of a fair Infant*, v. 5.

——— " that lovely dye
" That did thy *cheek envermeil.*" T. WARTON.

But Milton's expreſſion in the text is probably from Taſſo's *Aminta*, A. i. S. ii.

" A le guancie di Fillide volando,
" A le *guancie vermiglie*, come roſa."

Compare alſo ibid. A. i. S. i.

" E così *vermigliuzza* havea la *bocca*." TODD.

Ver. 8. *Portamenti alti honeſti*,] So before, *Son.* iii. 8. " Vezzoſamente altera." *Portamento* expreſſes the lofty dignified deportment, by which the Italian poets conſtantly deſcribe female beauty; and which is ſtrikingly characteriſtick of the compoſed majeſtick carriage of the Italian Ladies, either as contraſted with the livelineſs of the French, or the timid delicacy of the Engliſh. Compare Petrarch's firſt Sonnet on the Death of Laura, *Sonn.* ccxxix.

" Ohime, il bel viſo! Ohime, il ſoave ſguardo!
" Ohime, il *portamento leggiadro altiero!*"

Our author appears to have applied this Italian idea of a graceful ſolemnity in his deſcription of Eve. Milton, as it may be ſeen from theſe Sonnets, appears to have been ſtruck, on going into Italy, with a new idea of foreign beauty, *ſotto novo idea pellegrina bellezza*. He is now no longer captivated with the *treccie d'oro*, nor the bloom ſo conſpicuous in the fair-haired complexions, *guancia vermiglia*; but with the *nelle ciglia, quel ſereno d'amabil nero*, the *degli occhi ſi gran fuoco*. I would add the *e'l cantar*, unleſs that was a particular compliment to his Leonora. The dark hair and eye of Italy are now become his new favourites. When a youth of nineteen, in his general deſcription of the Engliſh Fair, he celebrates Cupid's *golden nets of hair*, L. i. El. i. 60. And, in *Comus*, beauty is characteriſed by *vermeil-tinctured cheeks*, and *treſſes like the morn*.

T. WARTON.

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Quel ſereno fulgor d'amabil nero,
  Parole adorne di lingua piu d'una,
  E'l cantar che di mezzo l'hemiſpero
Traviar ben puo la faticoſa Luna,
  E degli occhi ſuoi auventa ſi gran fuoco
  Che l'incerar gli orecchi mi fia poco.

V.

PER certo i bei voſtr'occhi, Donna mia
  Eſſer non puo che non ſian lo mio ſole
  Si mi percuoton forte, come ei ſuole

Ver. 2. ——————— *non ſian lo mio ſole*

" *Si mi* percuoton *forte*,]- To the Italian and Latin inſtances of this expreſſion, cited by Mr. Thyer, and Mr. Bowle in the Note on *Par. Loſt*, B. iv. 244, Mr. Warton adds Shakſpeare, *Love's Lab. Loſt*, A. iv. S. iii.

" As thy eyebeams when their freſh *rays* have *ſmote*
" The dew of night that on my cheek down flows."

And Virgil, of light, *Æn.* viii. 25.

——— " ſummíque *ferit* laquearia tecti,"

And Statius, *Theb.* vi. 666.

" Qualis Biſtoniis clypeus Mavortis in agris
" Luce mala Pangæa *ferit*."

And a parallel from Prudentius, which illuſtrates another paſſage of Milton, *Hymn* ii. 6.

" *Caligo* terræ ſcinditur
" Solis *percuſſa ſpiculo*."

He cites alſo Buchanan, *Silv.* iv. p. 53. *Opp.* edit. 1715.

" *Cuſpide* jucundæ lucis *percuſſa* renident
" Arva." ———

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Per l'arene di Libia chi s'invia,
Mentre un caldo vapor (ne ſentì pria)
Da quel lato ſi ſpinge ove mi duole,
Che forſe amanti nelle lor parole
Chiaman ſoſpir; io non ſo che ſi ſia;
Parte rinchiuſa, e turbida ſi cela
Scoſſo mi il petto, e poi n'uſcendo poco
Quivi d' attorno o s'agghiaccia, o s'ingiela;
Ma quanto a gli occi giunge a trovar loco
Tutte le notti a me fuol far piovoſe
Finche mia Alba rivien colma di roſe. *

and refers to pp. 116, 119, 130, 132, ibid. And other places. And adds Fletcher, of the ſun, *Purp. Iſl.* C. xii. ſt. 25.

" And with his *arrowes* th' idle fogge doth chaſe.

As in *Par. Loſt*, B. vi. 15. of morning.

——" From before her vanith'd *Night*,
" *Shot through* with orient beams."

With which compare alſo Fletcher's *Purp. Iſl.* C. 1. ſt. 40.

" Firſt ſtepp'd the Light, and ſpread his chearfull rayes
" Through all the chaos; *Darkneſſe headlong fell*,
" *Frighted with ſuddain beams*, &c." TODD.

* The forced thoughts at the cloſe of this Sonnet are intolerable. But he was now in the land of conceit, and was infected by writing in its language. He had changed his native Thames for Arno, *Sonn.* iii. 9.

" Canto, dal mio buon popol non inteſo,
" E'l bel *Tamigi* cangio col bel *Arno*." T. WARTON.

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VI.

GIOVANE piano, e ſemplicette amante
Poi che fuggir me ſteſſo in dubbio ſono,
Madonna a voi del mio cuor l'humil dono
Farò divoto; io certo a prove tante
L'hebbi fedele, intrepido, coſtante,
De penſieri leggiadro, accorto, e buono;
Quando rugge il gran mondo, e ſcocca il tuono,
S'arma di ſe, e d' intero diamante:
Tanto del forſe, e d' invidia ſicuro,
Di timori, e ſperanze, al popol uſe,
Quanto d'ingegno, e d'alto valor vago,
E di cetra ſonora, e delle muſe:
Sol troverete in tal parte men duro,
Ove Amor miſe l'inſanabil ago. *

Ver. 4. ——— *io certo a prove tante* &c.] This paſſage, I find, has been thus corrected by Rolli, Baretti, and Mr. Hayley:

——— " io certo a prove tante
" L' hebbi fidele, intrepido, coſtante,
" De *penſieri leggiadri accorto*, e buono."

And Cowper tranſlates the laſt of theſe lines, " Good, and *addicted to conceptions high*." Richardſon, however, who has tranſlated part of this Sonnet in his Life of Milton, conforms to the poet's own reading and pointing:

" De *penſieri leggiadro*, accorto, e buono."
" 'Tis honeſt, ſteady, and not ſoon afraid,
" *Gentool of thought*, but knows no cunning art." TODD.

* Milton had a natural ſeverity of mind. For love-verſes, his Italian Sonnets have a remarkable air of gravity and dignity

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They are free from the metaphyſicks of Petrarch, and are more in the manner of Dante. Yet he calls his ſeventh Sonnet, in a Letter printed from the Cambridge manuſcript by Birch, a compoſition in the *Petrarchian* ſtanza. In 1762, the late Mr. Thomas Hollis examined the Laurentian library at Florence for ſix Italian Sonnets of Milton, addreſſed to his friend Chimentelli; and for other Italian and Latin compoſitions and various original letters, ſaid to be remaining in manuſcript at Florence. He ſearched alſo for an original buſt in marble of Milton, ſuppoſed to be ſomewhere in that city. But he was unſucceſsful in his curious inquiries. T. WARTON.

Mr. Hayley juſtly conſiders this Sonnet as a very ſpirited and ſingular ſketch of the poet's own character. TODD.

VII.

On his being arrived to the age of 23 *.

HOW ſoon hath Time, the ſubtle thief of youth,
Stoln on his wing my three and twentieth year!

* Written at Cambridge in 1631, and ſent in a letter to a friend, who had importuned our author to take orders. Of this letter there are two draughts in the Trinity manuſcript. He there ſays, you object "that I have given up myſelf to dream away my years in the arms of ſtudious retirement, like Endymion with the moon on Latmus hill." He calls this Sonnet, "my *nightward* thoughts ſome time ſince, made up in a *Petrarchian* ſtanza."
T. WARTON.

Ver. 1. *How ſoon hath Time*, &c.] Robert Baron, who, in his *Cyprian Academy*, has made very free with Milton's early poems, transfers the expreſſion in this and the next line into his *Pocula Caſtalia*, 1650, p. 27.

"Thercutus, when bald *Time upon his wing*
"*Had ſtoln* his fiftieth *year*, &c." TODD.

Ver. 2. Stoln *on his* wing &c.] Mr. Bowle here cites *All's well that ends well*, A. v. S. iii.

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My haſting days fly on with full career,
But my late ſpring no bud or bloſſom ſhew'th.
Perhaps my ſemblance might deceive the truth,
That I to manhood am arriv'd ſo near;
And inward ripeneſs doth much leſs appear,
That ſome more timely-happy ſpirits endu'th.
Yet be it leſs or more, or ſoon or ſlow,
It ſhall be ſtill in ſtricteſt meaſure even
To that ſame lot, however mean or high,
Toward which Time leads me, and the Will of Heaven;
All is, if I have grace to uſe it ſo,
As ever in my great Taſk-Maſter's eye.

——"On our quickeſt decrees
"The inaudible and noiſeleſs foot of Time
"*Steals*, e'er we can effect them."

But the application of *ſteal* is different. In Shakſpeare, Time comes imperceptibly upon, ſo as to prevent, our purpoſes. In Milton, Time, as imperceptibly and ſilently, brings on his wing, in his flight, the poet's twenty third year. Juvenal ſhould not here be forgotten, in a paſſage of conſummate elegance, *Sat.* ix. 129.

——"Dum ſerta, unguenta, puellas,
"Poſcimus, *obrepit non intellecta* ſenectus." T. WARTON.

Nor ſhould a paſſage of ſimilar elegance in Chaucer be forgotten, *Clerke's Tale*, v. 7796, ed. Tyrwhitt.

"And though your grene youth floure as yet,
"*In crepeth age* alway *as ſtill as ſton*." TODD.

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VIII.

When the aſſault was intended to the CITY.

CAPTAIN, or Colonel, or Knight in arms,
Whoſe chance on theſe defenceleſs doors may ſeiſe,
If deed of honour did thee ever pleaſe,
Guard them, and him within protect from harms.
He can requite thee; for he knows the charms
That call fame on ſuch gentle acts as theſe,
And he can ſpread thy name o'er lands and ſeas,
Whatever clime the ſun's bright circle warms.
Lift not thy ſpear againſt the Muſes bower:
The great Emathian conquerour bid ſpare

Ver. 1. *Captain, or Colonel, or* Knight in arms,] So Shakſpeare, *K. Richard* II. A. i. S. iii. Where Bolingbroke enters, "appellant in armour:"

"Marſhall, aſk yonder *knight in arms.*" T. WARTON.

See alſo *The Warres of Cyrus king of Perſia*, 1594,

"I truſt your loue among the liuing dwels,
"And like a champion and a *knight at armes.*" TODD.

Ver. 10. *The great Emathian conquerour bid ſpare*
The houſe of Pindarus,] As a poet, Milton had as good right to expect this favour as Pindar. Nor was the Engliſh monarch leſs a protector of the arts, and a lover of poetry, than Alexander. As a ſubject, Milton was too conſcious that his ſituation was precarious, and that his ſeditious tracts had forfeited all pretenſions to his ſovereign's mercy. Mr. Bowle here refers

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The houſe of Pindarus, when temple and tower
Went to the ground: And the repeated air
Of ſad Electra's poet had the power
To ſave the Athenian walls from ruin bare,

us to Pliny, L. vii. c. 29. "Alexander Magnus Pindari vatis familiæ penatibuſque juſſit parci, cum Thebas caperet." And to the old commentator on Spenſer's Paſtorals, who relates this incident more at large, and where it might have firſt ſtruck Milton as a great reader of Spenſer. Ælian ſays, that in this havock, Alexander ΕΤΙΜΗΣΕ *honoured* the family of Pindar, and ſuffered his houſe alone to ſtand untouched and entire: having killed ninety thouſand Thebans, and captivated thirty thouſand. T. WARTON.

Ver. 11. ——————— *when* temple *and* tower
Went to the ground:] *Temple* and *tower* is a frequent combination in the old metrical romances. See *Sege of Jeruſalem*, MSS. *Cott.* Cal. A. 2. f. 122. And Davie's *Alexander*, Bibl. Bodl. f. 112. Our author has it again, *Par. Reg.* B. iii. 268.

—— "O'er hill and dale,
"Foreſt, and field, and flood, *temples* and *towers*."

And again, in the deſcription of the buildings of Rome, B. iv. 34. "With *towers* and *temples*, &c." T. WARTON.

Ver. 113. *Of* ſad *Electra's poet* &c.] Plutarch relates, that when the Lacedæmonian general Lyſander took Athens, it was propoſed in a council of war intirely to raſe the city, and convert its ſite into a deſart. But during the debate, at a banquet of the chief officers, a certain Phocian ſung ſome fine anaſtrophicks from a chorus of the *Electra* of Euripides; which ſo affected the hearers, that they declared it an unworthy act, to reduce a place, ſo celebrated for the production of illuſtrious men, to total ruin and deſolation. The lines of Euripides are at v. 168.

Ἀγαμέμνονος ᾧ κάρα, ἦλυθον Ἠ-
λέκτρα σοὶ σὰν ἀγγοτέραν αὐλάν.
Ἔμολέ τις, κ. τ. λ.

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It appears, however, that Lyſander ordered the walls and fortifications to be demoliſhed. See Plutarch, *Opp.* tom. ii. *Vit.* p. 807. Par. 1572. 8°. By the epithet *ſad*, Milton denominates the pathetick character of Euripides. *Repeated* ſignifies *recited*. But it has been ingeniouſly ſuggeſted, that the epithet *ſad* belongs to Electra, who very often calls herſelf ΟΙΚΤΡΑ, ΤΑΛΑΙΝΑ, &c. in Euripides's play; and ſays, that all the city gave her the ſame appellation, κικλησκουσι δε μ' ΑΘΛΙΑΝ Ηλεκτραν πολιηται.

T. WARTON.

Electra had been before denominated *ſad* by Drummond, in his Elegy on Prince Henry's death:

"And *ſad* Electra's ſiſters, who ſtill weepe."

This is one of Milton's beſt Sonnets, as Mr. Warton obſerves: It was written in 1642, when the King's army was arrived at Brentford, and had thrown the whole city into conſternation.

TODD.

IX.

To a VIRTUOUS YOUNG LADY.

LADY, that in the prime of earlieſt youth
Wiſely haſt ſhunn'd the broad way and the green,
And with thoſe few art eminently ſeen,
That labour up the hill of heavenly truth,
The better part with Mary and with Ruth
Choſen thou haſt; and they that overween,

Ver. 5. ——— *and* with *Ruth*] In the edit. of 1645 "and *the* Ruth." TODD.

Ver. 6. ——— *that* overween,] He is fond of this word. See *Par. Loſt*, B. x. 878, *Par. Reg.* B. i. 147, and Proſe-Works, i. 141, ed. 1698. and ii. 515. TODD.

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And at thy growing virtues fret their ſpleen,
No anger find in thee, but pity and ruth.
Thy care is fix'd, and zealouſly attends 9
To fill thy odorous lamp with deeds of light,
And hope that reaps not ſhame. Therefore be ſure
Thou, when the bridegroom with his feaſtful friends
Paſſes to bliſs at the mid hour of night,
Haſt gain'd thy entrance, Virgin wiſe and pure.

Ver. 8. ——————— *pity and* ruth.] Here *Ruth* and *ruth* are made to rhyme to each other; and it may perhaps offend the niceneſs of modern ears that the ſame word ſhould rhyme to itſelf though in different ſenſes: But our old poets were not ſo very delicate; and the reader may ſee parallel inſtances in Spenſer's *Faer. Qu.* i. vi. 39, vii. vi. 38. NEWTON.

The ſame inſtances may be found in Taſſo, *Gier. Lib.* C. i. ſt. xviii. C. xv. ſt. xvi, &c. Milton's combination of *pity* and *ruth* may be from Spenſer. *Faer. Qu.* i. vi. 12.

" And won with *pity* and unwonted *ruth*."

It occurs alſo in the old metrical *Hiſt. of Sir Bevis of Southampton:* " He had ſuch *ruth* and *pity* that the teares ran downe plenty." TODD.

Ver. 11. *And hope that reaps not ſhame.*] Ἐλπὶς ὲ καταισχύνει. *Rom.* v. v. HURD.

Ver. 12. —— *when the bridegroom with his* feaſtful *friends*] *Feaſtful* is an epithet in Spenſer. He alludes to the midnight feaſting of the Jews before the conſummation of marriage. T. WARTON.

Feaſtful is again uſed in *Samſon Agon.* v. 1741: " On *feaſtful* days:" which is alſo a phraſe in Archbiſhop Parker's tranſlation of the Pſalms, p. 234.

" Our ſolempne *feaſtful day*." TODD.

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X.

To the Lady MARGARET LEY.

DAUGHTER to that good Earl, once Prefident
Of England's Council and her Treaſury,
Who liv'd in both, unſtain'd with gold or fee,
And left them both, more in himſelf content,
Till ſad the breaking of that Parliament
Broke him, as that diſhoneſt victory
At Chæronea, fatal to liberty,
Kill'd with report that old man eloquent.
Though later born than to have known the days
Wherein your father flouriſh'd, yet by you,
Madam, methinks I ſee him living yet;

Ver. 1. *Daughter to that good Earl,*] She was the daughter of Sir James Ley, whoſe ſingular learning and abilities raiſed him through all the great poſts of the Law, till he came to be made Earl of Marlborough, and Lord High Treaſurer, and Lord Preſident of the Council to King James I. He died in an advanced age; and Milton attributes his death to *the breaking of the Parliament;* and it is true that the Parliament was diſſolved the 10th of March 1628-9, and he died on the 14th of the ſame month. He left ſeveral ſons and daughters; and the Lady *Margaret* was married to Captain Hobſon of the Iſle of Wight. It appears from the accounts of Milton's life, that in 1643 he uſed frequently to viſit this lady and her huſband; about which time we may ſuppoſe this Sonnet to have been compoſed. NEWTON.

Ver. 8. *Kill'd with report that old man eloquent.*] Iſocrates, the orator. The victory was gained by Philip of Macedon over the Athenians. T. WARTON.

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So well your words his noble virtues praiſe,
That all both judge you to relate them true,
And to poſſeſs them, honour'd Margaret.

XI.

On the detraction which followed upon my writing certain treatiſes *.

A BOOK was writ of late call'd *Tetrachordon*,

* Dr. Johnſon ſays of this and the next Sonnet, that "the firſt is contemptible, and the ſecond not excellent;" and yet he had unfairly ſelected the *contemptible* Sonnet as a ſpecimen, in his Dictionary, of this ſpecies of verſe in Engliſh. But Milton wrote this Sonnet in ſport. TODD.

Ver. 1. *A book was writ of late call'd* Tetrachordon,] This elaborate diſcuſſion, unworthy in many reſpects of Milton, and in which much acuteneſs of argument, and comprehenſion of reading, were idly thrown away, was received with contempt, or rather ridicule, as we learn from Howel's *Letters*. A better proof that it was treated with neglect, is, that it was attacked by two nameleſs and obſcure writers only; one of whom Milton calls, a *Serving-man turned Sollicitor!* Our author's divorce was on Platonick principles. He held, that diſagreement of mind was a better cauſe of ſeparation than adultery or frigidity. Here was a fair opening for the laughers. This and the following Sonnet were written ſoon after 1645. For this doctrine Milton was ſummoned before the Lords. But they not approving his accuſers, the preſbyterian clergy, or thinking the buſineſs too ſpeculative, he was quickly diſmiſſed. On this occaſion Milton commenced hoſtilities againſt the Preſbyterians. He illuſtrates his own ſyſtem in this line of *Par. Loſt*, B. ix. 372, "Go, for thy ſtay, not *free*, abſents thee more." Milton wiſhed he had not written this work in Engliſh. This is obſerved by

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And woven close, both matter, form, and ſtile;
The ſubject new: it walk'd the Town awhile,
Numbering good intellects; now ſeldom por'd on.
Cries the ſtall-reader, Bleſs us! what a word on
A title page is this! and ſome in file 6
Stand ſpelling falſe, while one might walk to Mile-
End Green. Why is it harder, Sirs, than Gordon,
Colkitto, or Macdonnel, or Galaſp? 9

Mr. Bowle, who points out the following proof, in the *Defenſio ſecunda*. "Vellem hoc tantum, ſermone vernaculo me non ſcripſiſſe: non enim in vernas lectores incidiſſem, quibus ſolenne eſt ſua bona ignorare, aliorum mala irridere," *Proſe-works*, ii. 331. This was one of Milton's books publiſhed in conſequence of his divorce from his firſt wife. *Tetrachordon* ſignifies Expoſitions on the four chief places in Scripture which mention marriage or nullities in marriage. T. WARTON.

Ver. 4. ——————— *ſeldom* por'd on.] It is not improbable that Milton here intended to ridicule a quaint couplet in G. Wither's *Obſequies on Prince Henry*, 1613. The Prince, ſays the poet,

—— "was himſelfe a book for kings to *pore on*,
"And might have been a *Baſilicon Doron!*" TODD.

Ver. 8. ——— *Why is it* harder,] Tonſon, who might have been taught better by the Errata of the edition he followed, reads *is better*, in his edition of 1695. So alſo *Colikkto*, v. 9. T. WARTON.

Ver. 9. *Colkitto, or Macdonnel, or Galaſp?*] Milton is here collecting, from his hatred to the Scots, what he thinks Scottiſh names of an ill ſound. *Colkitto and Macdonnel*, are one and the ſame perſon; a brave officer on the royal ſide, an Iriſh man of the Antrim family, who ſerved under Montroſe. The *Macdonalds* of that family are ſtyled, by way of diſtinction, *Mac Collcittok*,

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Thoſe rugged names to our like mouths grow
ſleek,
That would have made Quintilian ſtare and
gaſp.
Thy age, like ours, O Soul of Sir John Cheek,
Hated not learning worſe than toad or aſp,
When thou taught'ſt Cambridge, and king
Edward, Greek.

i. e. deſcendants of lame Colin. *Galaſp* is a Scottiſh writer againſt the Independents; for whom ſee Milton's verſes *On the forcers of Conſcience*, &c. He is *George Gilleſpie*, one of the Scotch members of the Aſſembly of Divines, as his name is ſubſcribed to their Letter to the Belgick, French, and Helvetian churches, dated 1643. In which they pray, "that theſe three nations may be joined as one Stick in the hands of the Lord:—that all Mountains may become Plains before them and us; that then all who now ſee the Plummet in our hands, may alſo behold the Top-ſtone ſet upon the head of the Lord's houſe among us, and may help us with ſhouting to cry, *Grace, Grace*, to it." Ruſhw. p. 371. Such was the rhetorick of theſe reformers of reformation! T. WARTON.

Ver. 12. ——————— *Sir John* Cheek,] Or *Chèke*. He was the firſt profeſſor of the Greek tongue in the univerſity of Cambridge, and was highly inſtrumental in bringing that language into repute, and reſtoring the original pronunciation of it; though with great oppoſition from the patrons of ignorance and popery, and eſpecially from Gardiner, biſhop of Wincheſter and chancellor of the univerſity. He was afterwards made one of the tutors to Edward VI. See his *Life* by Strype, or in the *Biographia Britannica*. NEWTON.

Thy age, like ours, &c. The ſame reflection as in his Epiſt. Fam. *Proſe-Works*, iii. 567. "Qui Græcis componendis hoc ſæculo ſtudium atque operam impendit, periculum eſt ne plerumque ſurdo canat." BOWLE.

Ver. 13. Hated *not learning* worſe than toad or aſp,] Mr.

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Bowle quotes Halle, *Rich.* ii. f. 34. " Diverſe noble perſonages *hated* Kinge Richard worſe than a *toade or a ſerpent.*"

T. WARTON.

So, in the tranſlation of the firſt three books of *Orlando Innamorato*, by R. T. 1598.

" He *worſe than toade* Angelica doth *hate.*"

And in Harington's *Orl. Fur.* B. xxvi. ſt. 17.

" And for they *hated* them like *ſnake or toade.*" TODD.

XII.

On the SAME *.

I DID but prompt the age to quit their clogs
By the known rules of ancient liberty,
When ſtraight a barbarous noiſe environs me
Of owls and cuckoos, aſſes, apes and dogs:
As when thoſe hinds that were transform'd to frogs

* The preceding Sonnet is evidently of a ludicrous, the preſent of a more contemptuous caſt.—There is a portrait of the celebrated Spaniſh poet, Lope de Vega, painted when he was young; ſurrounded by dogs, monkies, and other monſters, and writing in the midſt of them, without attending to their noiſe. See Hayley's Eſſay on Epic Poet. Notes, p. 205. It is not improbable that Milton might have ſeen, or heard of, this curious picture of his contemporary; and be led, in conſequence, to deſcribe *ſo minutely*, in this Sonnet, the " barbarous noiſe that environed him." TODD.

Ver. 3. *When ſtraight a barbarous noiſe* &c.] Milton was violently cenſured by the preſbyterian clergy for his *Tetrachordon*, and other tracts of that tendency. T. WARTON.

Ver. 5. *As when thoſe hinds* &c.] The fable of the Lycian clowns changed into frogs is related by Ovid, *Met.* vi. *Fab.* iv.

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Rail'd at Latona's twin-born progeny,
Which after held the ſun and moon in fee:
But this is got by caſting pearl to hogs;
That bawl for freedom in their ſenſeleſs mood,
And ſtill revolt when truth would ſet them free.
Licence they mean when they cry Liberty;
For who loves that, muſt firſt be wiſe and good;
But from that mark how far they rove we ſee,
For all this waſte of wealth, and loſs of blood.

And the poet, in ſaying "Which after held the ſun and moon in fee," intimates the good hopes which he had of himſelf, and his expectations of making a conſiderable figure in the world. NEWTON.

Ver. 11. *Licence they mean when they cry Liberty;*] "The hypocriſy of ſome ſhames not to take offence at this doctrine [the liberty of Divorce] for *Licence;* whereas, indeed, they fear it would remove Licence, and leave them but few companions," *Tetrachord*, vol. 1. 4to. p. 319. He further explains himſelf at the bottom of the ſame page: "This one virtue incomparable it [the prohibition of divorce] hath, to fill all Chriſtendom with whoredoms and adulteries, beyond the art of Balaams or of Devils." Again in his *Tenure of Kings and Magiſtrates*, p. 341. "Indeed, none can love freedom heartily but good men: the reſt love not *Freedom*, but *Licence:* which never hath more ſcope or indulgence than under tyrants." HURD.

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XIII

To Mr. H. LAWES on the publiſhing his Airs.

HARRY, whoſe tuneful and well meaſur'd ſong
First taught our Engliſh muſick how to ſpan
Words with juſt note and accent, not to ſcan
With Midas ears, committing ſhort and long;
Thy worth and ſkill exempts thee from the throng,
With praiſe enough for Envy to look wan;
To after age thou ſhalt be writ the man,
That with ſmooth air could'ſt humour beſt our tongue.

Ver. 4. *With* Midas ears, committing ſhort and long;] *Committing* is a Latiniſm, as Mr. Warton obſerves; and, as Mr. Richardſon had remarked, conveys with it the idea of *offending againſt quantity and harmony*.—The expreſſion *Midas ears*, occurs in Naſh's *Pierce Pennileſſe* &c. edit. 1595.

"Without redreſſe complaines my careleſſe verſe,
"And *Midas eares* relent not at my moane." TODD.

Ver. 5. ——— *exempts thee from the throng*,] Horace, *Od.* I. i. 32. "Secernunt populo." RICHARDSON.

Ver. 7. ——— *thou ſhalt be* writ *the man*,] This alſo is in the ſtyle of Horace, *Od.* I. vi. i.

"*Scriberis* Vario fortis, et hoſtium
"Victor." NEWTON.

Ver. 8. ——— *with* ſmooth *air*] So he calls his friend's muſick "*ſmooth*-dittied ſong," *Com.* v. 85. And, in his *Areopagitica*, he ſays that Thales was ſent by Lycurgus to "mollifie the Spartan ſurlineſſe with his *ſmooth ſongs* and odes." TODD.

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Thou honour'ſt verſe, and verſe muſt lend her wing
To honour thee, the prieſt of Phœbus' quire,
That tun'ſt their happieſt lines in hymn, or ſtory. 11
Dante ſhall give Fame leave to ſet thee higher
Than his Caſella, whom he woo'd to ſing
Met in the milder ſhades of Purgatory.

Ver. 9. *Thou honour'ſt verſe,*] Compare Browne, of Lord Brooke, *Brit. Paſt.* 1616, B. ii. S. ii.

——————— " Time ſhall ſee
" Thee *honor'd* by thy verſe, and *it by thee.*" TODD.

Ver. 11. ——————— *or ſtory.*] " The ſtory of Ariadne ſet by him to muſick." This is a note in the margin of this ſonnet, as it ſtands prefixed to " Choice Pſalms put into muſick by Henry and William Lawes, Lond. for H. Moſeley, 1648." The inſcription is there, " To my friend Mr. *Henry Lawes.*" In the ninth line, is the true reading *lend*, as in the manuſcript, for " *ſend* her wing," as in the edition of 1673.
T. WARTON.

Lawes's *Ariadne* appears to have been much admired. In the Verſes prefixed to his *Firſt Book* of Ayres, thoſe by John Cobb obſerve, that

" Thy *Ariadne*'s grief's ſo fitly ſhown,
" As brings us pleaſure from her ſaddeſt groan."

And thoſe by John Philips, that the muſician's powerful ſtrains

——— " have low deſcended to the deep,
" And waken'd *Theſeus' Queen* from Stygian ſleep; &c."

and the poet promiſes him as his reward, " Hereafter thou ſhalt wear fair *Ariadne*'s crown." TODD.

Ver. 13. *Than his Caſella*, &c.] Dante, on his arrival in Purgatory ſees a veſſel approaching the ſhore, freighted with ſouls under the conduct of an angel, to be cleanſed from their ſins and made fit for Paradiſe. When they are diſembarked,

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the poet recogniſes in the croud his old friend Caſella the muſician. The interview is ſtrikingly imagined, and, in the courſe of an affectionate dialogue, the poet requeſts a ſoothing air; and Caſella ſings, with the moſt raviſhing ſweetneſs, Dante's ſecond *Canzone*. *Convit*. p. 116. vol. iv. P. i. Ven. 1758. 4to. It begins,

" Amor, che nella mente mi ragiona."

See Dante's *Purgator*. C. ii. v. 111. The Italian commentators on the paſſage ſay, that Caſella, Dante's friend, was a muſician of diſtinguiſh'd excellence. He muſt have died a little before the year 1300. In the Vatican library is a Ballatella, or Madrigal, inſcribed *Lemmo da Piſtoja, e Caſella diede il Suono*. That is, Lemmo da Piſtoja wrote the words, which were ſet to muſick by Caſella. Num. 3214. f. 149. Creſcimbeni mentions an ancient manuſcript Ballatella, with Dante's words and his friend Schochetti's muſick. Inſcribed *Parole di Dante, e Suono di Schochetti*. Ist. Volg. Pozs. p. 409. From many parts of his writings, Dante appears to have been a judge and a lover of muſick. This is not the only circumſtance in which Milton reſembled Dante. By *milder ſhades*, our author means, ſhades comparatively much leſs horrible than thoſe which Dante deſcribes in the *Inferno*.

T. Warton.

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XIV.

*On the religious memory of Mrs. CATHERINE THOMSON *, my chriſtian friend, deceaſed 16 Decemb. 1646.*

WHEN Faith and Love, which parted from thee never,
Had ripen'd thy juſt ſoul to dwell with God,
Meekly thou didſt reſign this earthly load
Of death, call'd life; which us from life doth ſever.
Thy works, and alms, and all thy good endeavour,
Staid not behind, nor in the grave were trod;

* *Mrs. Catherine Thomſon,*] I find in the accounts of Milton's life, that, when he was firſt made Latin ſecretary, he lodged at one Thomſon's next door to the Bull-head tavern at Charing-Croſs. This Mrs. Thomſon was in all probability one of that family. NEWTON.

Peck ſuppoſes, that Milton, from his acquaintance with this Mrs. Thomſon and Thomas Elwood, was a quaker. Milton was certainly of that profeſſion, or general principle, in which all ſectariſts agree, a departure from eſtabliſhment; and there was at leaſt one common cauſe in which all concurred who deſerted the church, whether Quakers, Anabaptiſts, or Browniſts. T. WARTON.

Ver. 6. *Staid not behind, nor in the grave were trod;*] "Nor in the grave were trod," is a beautiful periphraſis for "good deeds *forgotten*, at her death," and a happy improvement of the original line in the manuſcript. "Strait follow'd thee the path that ſaints have trod." T. WARTON.

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But, as Faith pointed with her golden rod,
Follow'd thee up to joy and bliſs for ever.
Love led them on, and Faith, who knew them beſt
Thy hand-maids, clad them o'er with purple beams
And azure wings, that up they flew ſo dreſt,
And ſpake the truth of thee on glorious themes
Before the Judge; who thenceforth bid thee reſt,
And drink thy fill of pure immortal ſtreams.

Ver. 7. ——— *with her golden rod,*] Perhaps from the golden reed in the Apocalypſe: Which he mentions in his *Church Government*, B. i. ch. i. "The golden ſurveying reed [of the Saints] marks out and meaſures every quarter and circuit of the New Jeruſalem." T. WARTON.

Ver. 10. ——— *clad them o'er with purple beams*
And azure wings, that up they flew ſo dreſt, &c.] This, ſays Mr. Warton, is like the thought of the perſonification and aſcent of the Prayers of Adam and Eve; a fiction from Arioſto and Taſſo, *Par. Loſt*, B. xi. 14, &c. To this I may add, that the paſſage bears ſome reſemblance alſo to the following lines of P. Fletcher, *Poetic. Miſc.* 1633, p. 83.

"Moſt bleſſed ſoul, that, lifted up with *wings*
"*Of faith and love*, leaves this baſe habitation;
"And, ſcorning ſluggiſh earth, *to heav'n up ſprings.*" TODD.

Ver. 14. *And drink thy fill of pure immortal ſtreams,*] See the *Epitaph. Damon.* v. 206. The alluſion is to the waters of life, and more particularly to *Pſ.* xxxvi. 8, 9. "Thou ſhalt make them drink of the river of thy pleaſures, for with thee is the well of life." On this ſcriptural idea, which is enlarged with the decorations of Italian fancy, Milton ſeems to have founded his feaſt of the angels, *Parad. Loſt*, B. v. 632.

T. WARTON.

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XV.

To the Lord General FAIRFAX *.

FAIRFAX, whoſe name in arms through Europe rings,

* For obvious political reaſons this Sonnet, the two following, and the two to Cyriack Skinner, were not inſerted in the edition of 1673. They were firſt printed at the end of Phillips's life of Milton prefixed to the Engliſh verſion of his publick Letters, 1694. They are quoted by Toland in his Life of Milton, 1698, p. 24, 34, 35. Tonſon omitted them in his editions of 1695, 1705. But growing leſs offenſive by time, they appear in his edition of 1713. The Cambridge manuſcript happily corrects many of their vitiated readings. They were the favourites of the republicans long after the reſtoration: It was ſome conſolation to an exterminated party, to have ſuch good poetry remaining on their ſide of the queſtion. Theſe five ſonnets being frequently tranſcribed, or repeated from memory, became extremely incorrect: their faults were implicitly preſerved by Tonſon, and afterwards continued without examination by Tickell and Fenton. This Sonnet, as appears from Milton's Manuſcript, was addreſſed to Fairfax at the ſiege of Colcheſter, 1648. T. WARTON.

Ver. 1. ——————— *rings*,] Milton is fond of *ring*, for violence of ſound; I mean in a good ſenſe, and out of its appropriated literal application. *Sonn.* xxii. 12. "Of which all Europe *rings* from ſide to ſide." *Hymn. Nativ.* v. "*Ring* out ye cryſtal ſpheres." *Par. Loſt*, B. ii. 495. "Hill and valley *rings*." Ib. B. iii. 347. "Heaven *rung* with jubilee." Ib. B. vi. 204. "the faithful armies *rung* Hoſanna." Ib. B. vii. 562. "all the conſtellations *rung*." Ib. B. vii. 633. "The empyrean *rung* with hallelujahs." Ib. B. ix. 737. "The ſound yet *rung* of his perſuaſive words." T. WARTON.

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Filling each mouth with envy or with praiſe,
And all her jealous monarchs with amaze
And rumours loud, that daunt remoteſt kings;
Thy firm unſhaken virtue ever brings
Victory home, though new rebellions raiſe
Their Hydra heads, and the falſe North diſplays
Her broken league to imp their ſerpent-wings.

Ver. 2. Filling *each mouth*] So doctor Newton has printed it from the reading in Milton's manuſcript: It was before, in all the printed copies, "*And fills* each mouth." TODD.

Ver. 4. ——————— *daunt remoteſt* kings;] Who dreaded the example of England, that their monarchies would be turned into republicks. T. WARTON.

Some editions corruptly read "remoteſt *things*." TODD.

Ver. 5. *Thy firm unſhaken* virtue] *Valour*, till doctor Newton adopted the manuſcript reading, *virtue*. In the next line *though* is, in like manner, admitted inſtead of *while*. TODD.

Ver. 7. *Their Hydra heads, and the falſe North diſplays*
Her broken league to imp their ſerpent-wings.] Euripides, Milton's favourite, is the only writer of antiquity that has given wings to the monſter Hydra, *Ion.* v. 198. ΠΤΑΝΟΝ πτερόφλεκτον. The word ΠΤΑΝΟΝ is controverted. But here perhaps is Milton's authority for the common reading. Our author ſeems to have taken this idea from a paſſage in the *Eikon*, which he quotes in his *Anſwer*, §. x. "He [the king] calls the parliament a *many-headed Hydra* of government, full of factions, diſtractions, &c." *Pr. W.* i. 396. T. WARTON.

Ver. 8. *Her broken league*] Becauſe the Engliſh Parliament held, that the Scotch had broken their Covenant, by Hamilton's march into England. HURD.

Ibid. ——————— *to* imp their *ſerpent*-wings.] In falconry, to *imp* a feather in a hawk's wing, is to add a new piece to a mutilated ſtump. From the Saxon impan, to *ingraft*. So Spenſer, of a headleſs trunk, *Faer. Qu.* iv. ix. 4.

"And having *ympt* the head to it agayne."

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O yet a nobler taſk awaits thy hand,
(For what can war but endleſs war ſtill breed?)
Till truth and right from violence be freed,
And publick faith clear'd from the ſhameful brand
Of publick fraud. In vain doth Valour bleed,
While Avarice and Rapine ſhare the land.

To *imp wings* is not uncommon in our old poetry. Thus Spenſer, *Hymne of Heavenly Beautie.*

" Thence gathering plume of perfect ſpeculation,
" To *impe* the *winges* of thy high flying minde."

See alſo Fletcher, *Purpl. Iſl.* C. i. ſt. 24. And Shakſpeare, *Rich. II.* A. ii. S. i. Where Mr. Steevens produces other inſtances. It occurs alſo in poets much later than Milton. See Reed's *Old Pl.* vii. 172, 520, and x. 351. T. WARTON.

It was formerly in the printed copies " *her* ſerpent-wings." But doctor Newton corrected it, by the manuſcript; obſerving alſo that *ſerpent-wings* refer to the ſame as *Hydra heads*, and that the inſurrections in England were to have been ſupported by the Scotch army marching into it at the ſame time. TODD.

Ver. 10. This and the following lines were thus in the printed copies:

" For what can war, but *acts of war* ſtill breed,
" Till *injur'd truth* from violence be freed,
" And publick faith *be reſcued from the brand.*" NEWTON.

Ver. 13. *Of publick fraud.*] The Preſbyterian Committees and Subcommittees. The grievance ſo much complained of by Milton in his Hiſtory of England. See Birch's edition. *Publick fraud* is oppoſed to *publick faith*, the ſecurity given by the parliament to the City-contributions for carrying on the war.
WARBURTON.

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XVI.

To the Lord General CROMWELL *.

CROMWELL, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchleſs fortitude,
To peace and truth thy glorious way haſt plough'd,
And on the neck of crowned Fortune proud
Haſt rear'd God's trophies, and his work purſued,

* Written in 1652. The proſtitution of Milton's Muſe to the celebration of Cromwell, was as inconſiſtent and unworthy, as that this enemy to kings, to ancient magnificence, and to all that is venerable and majeſtick, ſhould have been buried in the Chapel of Henry the Seventh. But there is great dignity both of ſentiment and expreſſion in this Sonnet. Unfortunately, the cloſe is an anticlimax to both. After a long flow of perſpicuous and nervous language, the unexpected pauſe at "Worceſter's laureat wreath," is very emphatical, and has a ſtriking effect.

T. WARTON.

Ver. 1. This and the following line were in the printed copies thus:

——— *that* through a *crowd*
"Not of war only, but *diſtractions* rude."

But a *cloud of war* is a claſſical expreſſion: "*Nubem belli*," Virg. *Æn.* x. 809. NEWTON.

Ver. 5. *And on the neck of crowned Fortune proud*
Haſt rear'd God's trophies, and his work purſued,] Theſe admirable verſes, not only to the mutilation of the integrity of the ſtanza, but to the injury of Milton's genius, were reduced

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While Darwen ſtream, with blood of Scots imbrued,
And Dunbar field reſounds thy praiſes loud,
And Worceſter's laureat wreath. Yet much remains 9
To conquer ſtill; Peace hath her victories
No leſs renown'd than War: New foes ariſe

to the following meagre contraction, in the printed copies of Phillips, Toland, Tonſon, Tickell, and Fenton.

" And fought God's battles, and his works purſued."

T. WARTON.

Ver 5. ——————— *crowned Fortune*] His malignity to Kings aided his imagination in the expreſſion of this ſublime ſentiment. HURD.

Ver. 7. *While* Darwen *ſtream,*] In the printed copies, " *Darwent* ſtream." The *Darwen*, or *Derwen*, is a ſmall river near Preſton in Lancaſhire; and there Cromwell routed the Scotch Army under Duke Hamilton in Auguſt 1648. The battles of *Dunbar* and *Worceſter* are too well known to be particulariſed; both fought on the memorable 3d of September, the one in 1650, and the other in 1651. NEWTON.

Ver. 9. *And Worceſter's laureat wreath.*] This ſeems pretty, but is inexact in this place. However, the expreſſion alludes to what Cromwell ſaid of his ſucceſs at Worceſter, that it was his *crowning mercy*. HURD.

This hemiſtich originally ſtood, " And twenty battles more." Such are often our firſt thoughts in a fine paſſage. I take it, that one of the eſſential beauties of the Sonnet is often to carry the pauſes into the middle of the lines. Of this our author has given many ſtriking examples; and here we diſcern the writer whoſe ear was tuned to blank verſe. T. WARTON.

Ver. 10. ——————— *Peace hath her victories*
No leſs renown'd than War:] Cromwell is addreſſed in a ſimilar manner by a letter from Mr. William Erberry, dated July 19, 1652, juſt about the time this Sonnet was written; which,

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Threatening to bind our ſouls with ſecular chains:
Help us to ſave free conſcience from the paw
Of hireling wolves, whoſe goſpel is their maw.

begins, " Sir, Greate thinges God has done by you in warr, and good things men expect from you in peace." Nicholls's *State-Pap.* p. 88. In the printed copies before doctor Newton's edition, the lines were thus:

——— " Peace *has* her victories
" No leſs *than thoſe of* war."

And afterwards " *in* ſecular chains." TODD.

Ver. 12. ——— *ſecular chains:*] The Miniſters moved Cromwell to lend the *ſecular* arm to ſuppreſs ſectaries. WARBURTON.

Ver. 14. *Of* hireling wolves, *whoſe goſpel is their maw.*] Hence it appears that this Sonnet was written about May, 1652. By *hireling wolves*, he means the preſbyterian clergy, who poſſeſſed the revenues of the parochial benefices on the old conſtitution, and whoſe conformity he ſuppoſes to be founded altogether on motives of emolument. See Note on *Lycidas*, v. 114. There was now no end of innovation and reformation. In 1649, it was propoſed in parliament to aboliſh Tithes, as Jewiſh and anti-chriſtian, and as they were authoriſed only by the ceremonial law of Moſes, which was abrogated by the goſpel. But as the propoſal tended to endanger lay-impropriations, the notion of their *divine Right* was allowed to have ſome weight, and the buſineſs was poſtponed. This was an argument in which Selden had abuſed his great learning. Milton's party were of opinion, that as every pariſh ſhould elect, ſo it ſhould reſpectively ſuſtain, its own miniſter by publick contribution. Others propoſed to throw the tithes of the whole kingdom into one common ſtock, and to diſtribute them according to the ſize of the pariſhes. Some of the Independents urged, that Chriſt's miniſters ſhould have no ſettled property at all, but be like the apoſtles who were ſent out to preach without *ſtaff or ſcrip*, without common neceſſaries; to whom Chriſt ſaid, *Lacked ye any thing?* A ſucceſſion of miracles was therefore to be worked, to prevent the ſaints from ſtarving. See Baxter's *Life*, p. 115. Kennet's *Caſe of Impropriations*, p. 268.

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Walker's *Sufferings*, p. 36. Thurloe's *State Pap.* vol. ii. 687. Milton's praiſe of Cromwell may be thought inconſiſtent with that zeal which he profeſſed for liberty: for Cromwell's aſſumption of the Protectorate, even if we allow the lawfulneſs of the Rebellion, was palpably a violent uſurpation of power over the rights of the nation, and was reprobated even by the republican party. Milton, however, in various parts of the *Defenſio Secunda*, gives excellent admonitions to Cromwell, and with great ſpirit, freedom, and eloquence, not to abuſe his new authority. Yet not without an intermixture of the groſſeſt adulation.

T WARTON.

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XVII.

To Sir HENRY VANE the younger *.

VANE, young in years, but in ſage counſel old,
Than whom a better ſenator ne'er held

* Perhaps written about the time of the laſt, having the ſame tendency. Sir Henry Vane the younger was the chief of the independents, and therefore Milton's friend. He was the contriver of the Solemn League and Covenant. He was an eccentrick character, in an age of eccentrick characters. In religion the moſt fantaſtick of all enthuſiaſts, and a weak writer, he was a judicious and ſagacious politician. The warmth of his zeal never miſled his publick meaſures. He was a knight-errant in every thing but affairs of ſtate. The ſagacious biſhop Burnet in vain attempted to penetrate the darkneſs of his creed. He held, that the devils and the damned would be ſaved. He believed himſelf the perſon delegated by God, to reign over the ſaints upon earth for a thouſand years. His principles founded a ſect called the *Vaniſts*. On the whole, no ſingle man ever exhibited ſuch a medley of fanaticiſm and diſſimulation, ſolid abilities and viſionary deluſions, good ſenſe and madneſs. In the pamphlets of that age he is called ſir *Humourous Vanity*. He was beheaded in 1662. On the Scaffold, he compared Tower Hill to mount Piſgah, where Moſes went to die, in full aſſurance of being immediately placed at the right hand of Chriſt. Milton alludes to the execution of Vane and other regicides, after the Reſtoration, and in general to the ſufferings of his friends on that event, in a ſpeech of the Chorus on Samſon's degradation, *Samſ. Agon.* v. 687. See alſo Ibid. v. 241. This Sonnet ſeems to have been written in behalf of the independents, againſt the preſbyterian hierarchy.

T. WARTON.

Ver. 1. ——— *in ſage* counſel] This is much better than the printed copies, "in ſage *councils*." NEWTON.

The whole line reſembles one in Sylveſter, as Mr. Dunſter alſo has noticed, *Du Bart.* 1621, p. 338.

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The helm of Rome, when gowns, not arms, repell'd
The fierce Epirot and the African bold;
Whether to ſettle peace, or to unfold
The drift of hollow States hard to be ſpell'd;
Then to adviſe how War may, beſt upheld,
Move by her two main nerves, iron and gold,
In all her equipage: beſides to know
Both ſpiritual power and civil, what each means,
What ſevers each, thou haſt learn'd, which few have done:
The bounds of either ſword to thee we owe:

" Iſaac, *in yeers young*, but *in wiſdom growen*." TODD.

Ver. 6. ——— hollow States] *Peace* with the *hollow States* of Holland. WARBURTON.

Ver. 7. In the printed copies the metre is ſpoiled in this verſe, and the ſenſe in the following:

" Then to adviſe how war may *be* beſt upheld
" *Mann'd* by her two main nerves, &c." NEWTON.

Ver. 9. *In all her equipage:*] Briefly, but finely, expreſſing what Shakſpeare has written in *Othello:*

——— " all quality,
" Pride, pomp, and circumſtance, of glorious war."

Compare alſo Spenſer, *Faer. Qu.* i. xi. 6. " The god of war with his fiers equipage." In the printed editions this third ſtanza wanted one whole line, and gave another line thus corrupted, as Dr. Newton ſtates:

——— " beſides to know
" *What ſerves each*, thou haſt learn'd, &c." TODD.

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Therefore on thy firm hand Religion leans
In peace, and reckons thee her eldeſt ſon.

Ver. 13. This and the next line are infinitely better in the manuſcript than in the printed editions:

" Therefore on thy *right* hand Religion leans,
" And reckons thee *in chief* her eldeſt ſon." NEWTON.

XVIII.

On the late maſſacre in PIEMONT.*

AVENGE, O Lord, thy ſlaughter'd ſaints, whoſe bones

* In 1655, the duke of Savoy determined to compel his reformed ſubjects in the Vallies of Piedmont, to embrace popery, or quit their country. All who remained and refuſed to be converted, with their wives and children, ſuffered a moſt barbarous maſſacre. Thoſe who eſcaped, fled into the mountains, from whence they ſent agents into England to Cromwell for relief. He inſtantly commanded a general faſt, and promoted a national contribution in which near forty thouſand pounds were collected. The perſecution was ſuſpended, the duke recalled his army, and the ſurviving inhabitants of the Piedmonteſe Vallies were reinſtated in their cottages, and the peaceable exerciſe of their religion. On this buſineſs, there are ſeveral ſtate-letters in Cromwell's name written by Milton. One of them is to the duke of Savoy. See *Proſe-works*, ii. 183, ſeq. 437, 439. Milton's mind, buſied with this affecting ſubject, here broke forth in a ſtrain of poetry, where his feelings were not fettered by ceremony or formality. The proteſtants availed themſelves of an opportunity of expoſing the horrours of popery, by publiſhing many ſets of prints of this unparalleled ſcene of religious butchery, which operated like Fox's *Book of Martyrs*. Sir William Moreland, Cromwell's agent for the Vallies of Piedmont at Geneva, publiſhed a minute ac-

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Lie ſcatter'd on the Alpine mountains cold;
Even them who kept thy truth ſo pure of old,
When all our fathers worſhipt ſtocks and ſtones,
Forget not: in thy book record their groans
Who were thy ſheep, and in their ancient fold
Slain by the bloody Piemonteſe that roll'd
Mother with infant down the rocks. Their moans

count of this whole tranſaction, in "The Hiſtory of the Valleys of Piemont, &c. Lond. 1658." fol. with numerous cuts. Milton, among many other atrocious examples of the papal ſpirit, appeals to this maſſacre, in Cromwell's Letter to king Charles Guſtavus, dat. 1656. "Teſtes *Alpinæ* valles miſerorum cæde ac ſanguine redundantes, &c." *Pr. W.* ii. 454. T. WARTON.

Ver. 2. ——— *the* Alpine mountains cold;] From Fairfax's *Taſſo*, B. xiii. ſt. 60.

——— "Into the valleys greene
"Diſtill'd from tops of *Alpine mountains cold.*"

T. WARTON.

Ver. 3. *Even them who kept thy truth ſo pure of old,*
When all our fathers worſhipt ſtocks and ſtones,] It is pretended that, when the church of Rome became corrupt, they preſerved the primitive apoſtolical chriſtianity: and that they have manuſcripts againſt the papal Antichriſt and Purgatory, as old as 1120. See their Hiſtory by Paul Perrin, Genev. 1619. Their poverty, and ſecluſion from the reſt of the world for ſo many ages, contributed in great meaſure to this ſimplicity of worſhip. In his pamphlet, "The likelieſt means to remove *Hirelings* out of churches," againſt endowing churches with tithes, our author frequently refers to the happy poverty and purity of the Waldenſes. T. WARTON.

Ver. 7. ——— *that roll'd*
Mother with infant down the rocks.] There is a print of this piece of cruelty in Moreland. He relates, that "a mother

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The vales redoubled to the hills, and they
To Heaven. Their martyr'd blood and aſhes
ſow
O'er all the Italian fields, where ſtill doth ſway
The triple Tyrant; that from theſe may grow
A hundred fold, who, having learn'd thy way,
Early may fly the Babylonian woe.

was hurled down a mighty rock, with a little infant in her arms; and three days after, was found dead with the little childe alive, but faſt claſped between the arms of the dead mother which were cold and ſtiffe, inſomuch that thoſe who found them had much ado to get the young childe out." p. 363. T WARTON.

Ver. 10. ——— *Their* martyr'd blood *and aſhes* ſow] An alluſion to " *Sanguis martyrum ſemen* eſt Eccleſiæ." TODD.

Ver. 14. ——— *Babylonian woe.*] Antichriſt. WARBURTON.

The Pope, or *Antichriſt*, was called the *Babyloniſh Beaſt of Rome*. See Prynne's *Laud*, p. 277. edit. 1646. He is called *Antiſtes Babylonius*, the Babyloniſh biſhop, by Milton, *In Quint. Nov.* v. 156. T. WARTON.

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XIX.

On his BLINDNESS.

WHEN I conſider how my light is ſpent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodg'd with me uſeleſs, though my ſoul more bent
To ſerve therewith my Maker, and preſent
My true account, leſt he, returning, chide;
"Doth God exact day-labour, light denied?"
I fondly aſk: But Patience, to prevent
That murmur, ſoon replies, "God doth not need
"Either man's work, or his own gifts; who
"beſt
"Bear his mild yoke, they ſerve him beſt: his
"ſtate

Ver. 3. *And that one talent which is death to hide,*] He ſpeaks here with alluſion to the parable of the talents, *Mat.* xxv. And he ſpeaks with great modeſty of himſelf, as if he had not five, or two, but only one talent. NEWTON.

Ver. 7. *Doth God exact day-labour, light denied?*] Here is a pun on the doctrine in the goſpel, that we are to work only while it is light, and in the night no man can work. There is an ambiguity between the natural light of the day, and the author's blindneſs. T. WARTON.

Ver. 10. —— *man's work, or his own gifts;*] Free-will or grace. WARTON.

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" Is kingly; thouſands at his bidding ſpeed,
" And poſt o'er land and ocean without reſt;
" They alſo ſerve who only ſtand and wait."

Ver. 12. ——— *thouſands at his bidding ſpeed,*
And poſt *o'er land and ocean without reſt;*
They alſo ſerve who only ſtand and wait.] Compare Spenſer, in the *Hymne of heavenly Love*, ſt. x. of the angels.

" There they in their trinall triplicities
" About him wait, and on his will depend;
" Either with nimble wings to cut the ſkies,
" When he them on his meſſages doth ſend;
" Or on his own dread preſence to attend."

It is the ſame conception in *Par. Loſt*, B. iv. 677.

" Millions of ſpiritual creatures walk the earth,
" Unſeen, both when we wake, and when we ſleep, &c."

See alſo on the *Death of a Fair Infant*, v. 59.

" To earth from thy prefixed ſeat didſt *poſt*."

We have *poſt* alſo in *Par. Loſt*, B. iv. 171.

—— " with a vengeance ſent
" From Media *poſt* to Egypt."

Sylveſter in *Du Bartas* calls the angels " quicke *poſtes* with ready expedition." W. i. D. i. WARTON.

So Cowley, in his *Davideis*, B. ii. " The joyful Gabriel *poſts* away." And, in his *Hymn to Light*, " Let a *poſt-angel* ſtart with thee!" TODD.

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XX.

To Mr. LAWRENCE.

LAWRENCE, of virtuous father virtuous ſon,
Now that the fields are dank, and ways are mire,

Ver. 1. *Lawrence, of virtuous father virtuous ſon,* &c.] Of the *virtuous ſon* nothing has tranſpired. The *virtuous father*, Henry Lawrence, was member for Herefordſhire in the Little Parliament which began in 1653, and was active in ſettling the protectorate of Cromwell. In conſequence of his ſervices, he was made Preſident of Cromwell's Council; where he appears to have ſigned many ſevere and arbitrary decrees, not only againſt the royaliſts, but the Browniſts, fifth-monarchy men, and other ſectariſts. He continued high in favour with Richard Cromwell. As innovation is progreſſive, perhaps the ſon, Milton's friend, was an independent and a ſtill warmer republican. The family appears to have been ſeated not far from Milton's neighbourhood in Buckinghamſhire: for Henry Lawrence's near relation, William Lawrence a writer, and appointed a Judge in Scotland by Cromwell, and who was in 1631 a gentleman commoner of Trinity college Oxford, died at Bedfont near Staines in Middleſex, in 1682. Hence ſays Milton, v. 2.

> " Now that the fields are dank, and ways are mire,
> " Where ſhall we ſometimes meet, &c."

Milton, in his firſt Reply to More written 1654, recites among the moſt reſpectable of his friends who contributed to form the Commonwealth, " Montacutium, *Laurentium*, ſummo ingenio ambos, optimiſque artibus expoſitos, &c." *Proſe-W.* ii. 346. Where by *Montacutium* we are to underſtand Edward Montague, earl of Mancheſter; who, while lord Kimbolton, was one of the members of the Houſe of Commons impeached by the King, and afterwards a leader in the Rebellion. I believe they both deſerved this panegyrick. T. WARTON.

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Where ſhall we ſometimes meet, and by the fire
Help waſte a ſullen day, what may be won
From the hard ſeaſon gaining? Time will run
On ſmoother, till Favonius re-inſpire

Mr. Warton is miſtaken in ſaying that "of the *virtuous ſon* nothing has tranſpired." This Henry Lawrence, the *virtuous ſon*, is the author of a work, of which I am in poſſeſſion, ſuited to Milton's taſte; on the ſubject of which, I make no doubt, he and the author "by the fire helped to waſte many a ſullen day." It is entitled "Of our Communion and Warre with Angels, &c. Printed Anno Dom: 1646." 4°. 189 pages. The dedication is "To my Moſt deare and Moſt honoured Mother, the *Lady Lawrence*." I ſuppoſe him alſo to be the ſame Henry Lawrence, who printed "A Vindication of the Scriptures and Chriſtian Ordinances, 1649. Lond." 4to. TODD.

Ver. 3. ——————— *and by the fire*
Help waſte a ſullen day, &c.] He has ſentiments of much the ſame caſt in the *Epitaph. Damon*, v. 45.

—— "Quis me lenire docebit
"Mordaces curas, quis longam fallere noctem
"Dulcibus alloquiis, grato cum fibilat igni
"Molle pyrum, et nucibus ſtrepitat focus, &c."

See alſo Drayton's *Odes*, vol. iv. 1343.

"They may become John Hewes's lyre,
"Which oft at Poleſworth *by the fire*
"Hath made us gravely merry." T. WARTON.

Ver. 6. ——— *till* Favonius *re-inſpire* &c.] *Favonius* had before been rendered familiar in Engliſh poetry for Zephyr, by the following beautiful paſſage in Jonſon's *Maſques*, vol. vi. 24.

"As if *Favonius*, father of the Spring,
"Who in the verdant meads doth reign ſole king,
"Had rous'd him here, and ſhook his feathers wet
"With purple-ſwelling nectar: and had let
"The ſweet and fruitful dew fall on the ground
"To force out all the flowers that may be found, &c.

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The frozen earth, and clothe in freſh attire
The lilly and roſe, that neither ſow'd nor ſpun.
What neat repaſt ſhall feaſt us, light and choice,
Of Attick taſte, with wine, whence we may riſe
To hear the lute well touch'd, or artful voice
Warble immortal notes and Tuſcan air?
He who of thoſe delights can judge, and ſpare
To interpoſe them oft, is not unwiſe.

" The gaudy peacock boaſts not in his train
" So many lights and ſhadows, nor the rain-
" Reſolving Iris, &c."

But the whole is from Claudian's Zephyr, *Rapt. Proſerp.* L. ii. 73, &c. Compare Beaumont's *Boſworth-Field*, edit. 1629. p. 12. " And mild *Favonius* breathes." T. WARTON.

Ver. 8. ——— *that neither ſow'd nor ſpun.*] Alluding, as doctor Newton obſerves, to *Matt.* vi. 26, 28. " They ſow not, neither do they ſpin." And compare ver. 30. with the preceding hemiſtich. TODD.

Ver. 13. The cloſe of this Sonnet is perfectly in the ſtyle of Horace and the Grecian lyricks; as is that of the following to Cyriack Skinner. T. WARTON.

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XXI.

To CYRIACK SKINNER.*

CYRIACK, whoſe grandſire, on the royal bench
Of Britiſh Themis, with no mean applauſe

* Cyriack Skinner was one of the principal members of Harrington's political club. Wood ſays, that he was "an ingenious young gentleman, and ſcholar to John Milton; which Skinner ſometimes held the chair," *Ath. Oxon.* ii. 591. I find one Cyriack Skinner, I know not if the ſame, a member of Trinity college Oxford in 1640. In 1659-60, Milton publiſhed "A Ready and eaſy way to eſtabliſh a free Commonwealth, &c." This was ſoon afterwards attacked in a burleſque pamphlet, pretended to be written by Harrington's club, under the title of "The cenſure of the ROTA upon Mr. Milton's Book entitled *The Ready and eaſy way*, &c. Lond. Printed by Paul GIDDY printer to the ROTA, at the ſigne of the WINDMILL in *Turne againe* Lane, 1660." But Harrington's club, which encouraged all propoſals for new models of government, was very unlikely to have made ſuch an attack; and Milton's very familiar intimacy with Skinner, to whom he addreſſes two Sonnets, full of confidence and affection, was alone ſufficient to have prevented any remonſtrance from that quarter. Aubrey ſays, that Milton's *Idea Theologiæ* in manuſcript is "in the hands of Mr. Skinner a Merchant's ſon in Mark-Lane. *Mem.* There was one Mr. Skinner of the Jerker's office up two pair of ſtayres at the Cuſtom-houſe." MS. *Aſhmol.* ut infr. Milton's pamphlet was alſo anſwered in the "DIGNITY OF KINGSHIP aſſerted: in anſwer to Mr. Milton's *Ready and Eaſie-way* &c. by G. S. a lover of Loyalty. London, Pr. by E. C. for H. Saile, &c. 1660." 12mo. It is a weak performance. In the Dedication to Charles the Second, the author ſays, "the King's murther, and all its concomitant iniquities, were extenuated, extolled, and juſtified, by one Mr. John Milton." I have alſo a pamphlet before me, "A Letter to Mr. Evelyn on

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Pronounc'd, and in his volumes taught, our laws,
Which others at their bar ſo often wrench;
To day deep thoughts reſolve with me to drench
In mirth that, after, no repenting draws;
Let Euclid reſt, and Archimedes pauſe,
And what the Swede intends, and what the French.

the Conſtitution of the Houſe of Commons." G. S. is written into the title as the author's name, who is called an ejected member of the Houſe of Commons. I think he is not the ſame." T. WARTON.

George Searle was one of the ejected members of the Houſe of Commons. See a "Declaration of the true ſtate of the Secluded Members' Caſe, &c. 1660." p. 21. A perſon of both thoſe names appears as an author in Kennet's *Regiſter*, p. 571. Whether this be the perſon intended in the preceding note, I am unable to ſay. Whoever he was, he prefixed another title to his book in 1661, viz. "Monarchy triumphing over traiterous republicans, &c." It differs in no other reſpect from the "Dignity of Kingſhip." TODD.

Ver. 6. *In mirth that, after, no repenting draws*;] This is the decent mirth of Martial.

"Nox non ebria, ſed ſoluta curis." T. WARTON.

Ver. 8. *And what the* Swede intends, &c.] So it is in the manuſcript. In the firſt edition it was "And what the Swede *intend*," which in others is altered to "And what the *Swedes* intend." Charles Guſtavus, king of Sweden, was at this time waging war with Poland; and the French with the Spaniards in the Netherlands: And what Milton ſays is ſomewhat in the manner and ſpirit of Horace, *Od.* II. xi. 1.

"Quid bellicoſus Cantaber, et Scythes,
"Hirpine Quincti, cogitet, Adria
"Diviſus objecto, remittas
"Quærere: &c." NEWTON.

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To meaſure life learn thou betimes, and know
Toward ſolid good what leads the neareſt way;
For other things mild Heaven a time ordains,
And diſapproves that care, though wiſe in ſhow,
That with ſuperfluous burden loads the day,
And, when God ſends a cheerful hour, refrains.

XXII.

To the SAME.

CYRIACK, this three years day theſe eyes, though clear,
To outward view, of blemiſh or of ſpot,
Bereft of light, their ſeeing have forgot;
Nor to their idle orbs doth ſight appear
Of ſun, or moon, or ſtar, throughout the year,
Or man, or woman. Yet I argue not
Againſt Heaven's hand or will, nor bate a jot
Of heart or hope; but ſtill bear up and ſteer

Ver. 3. In the printed editions this and the following lines were thus:

" Bereft of *ſight* their ſeeing have forgot,
" Nor to their idle orbs doth *day* appear
" *Or* ſun, or moon, &c." NEWTON.

Ver. 7. ——————— *bate* a *jot*] In the printed copies, " bate *one* jot." NEWTON.

Ver. 8. One of Milton's characteriſticks was a ſingular for-

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Right onward. What ſupports me, doſt thou
aſk?
The conſcience, Friend, to have loſt them
overplied
In liberty's defence, my noble taſk,

titude of mind, ariſing from a conſciouſneſs of ſuperiour abilities, and a conviction that his cauſe was juſt. The heart which he preſents to Leonora is thus deſcribed, *Sonn.* vi. 4.

—— " Io certo a prove tante
" L'hebbi fedele, intrepido, coſtante,
" De penſieri leggiadro, accorto, e buono;
" Quando rugge il gran mondo, e ſcocca il tuono,
" S'arma di ſe, e d'intero diamante:
" Tanto del forſe, e d'invidia ſicuro,
" Di timori, &c."

He concludes, with great elegance, writing to a lady, that it was not proof againſt love." T. WARTON.

Ver. 9. *Right onward.*] Mr. Harris, in his notes on the *Treatiſe on Happineſs*, obſerves on this expreſſion of *Right onward*, p. 306. " One would imagine that our great countryman Milton had the reaſoning of Marcus Antoninus in view. L. 5. §. 5. Where in this Sonnet, ſpeaking of his own Blindneſs, he ſays with a becoming magnanimity, *yet I argue not*, &c. The whole Sonnet is not unworthy of peruſal, being both *ſimple* and *ſublime*." JOS. WARTON.

Ver. 10. When he was employed to anſwer Salmaſius, one of his eyes was almoſt gone; and the phyſicians predicted the loſs of both if he proceeded. But he ſays, in anſwer to Du Moulin, " I did not long balance whether my Duty ſhould be preferred to my Eyes." T. WARTON.

Ver. 11. *In liberty's defence*, &c.] This Sonnet was not hazarded in the edition of 1673, where the laſt appears. For the *Defenſio pro populo Anglicano*, of which he here ſpeaks with ſo much ſatisfaction and ſelf applauſe, at the reſtoration was ordered to be burnt by the hands of the common hangman, together with

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Of which all Europe rings from ſide to ſide.
This thought might lead me through the world's vain maſk
Content though blind, had I no better guide.

his *Iconoclaſtes*, at which time his perſon was ſpared; and, by a ſingular act of royal clemency, he ſurvived to write *Paradiſe Loſt*. It is more remarkable, that John Goodwin a famous Independent preacher, ſhould have been indemnified, whoſe books were alſo burnt, in which he juſtified the king's murther. But Milton's proſe was to ſuffer another diſgrace. Twenty-ſeven Propoſitions gathered from the writings of our author, Buchanan, Hobbes, Baxter, John Goodwin, Knox, Owen, and others were proſcribed by the Univerſity of Oxford, Jul. 21, 1683, as deſtructive both to Church and State; and ordered to be burnt in the court of the Schools. See the *Decree* of the Univerſity, in Somers's *Tracts*, iii. 223. In this general conflagration of religious and civil heterodoxy, were blended the books of many quakers and Fifth-monarchy-men; the latter had affirmed, *Prop.* xix. "The powers of this world are uſurpations upon the prerogative of Jeſus Chriſt; and it is the duty of God's people to deſtroy them, in order to the ſetting up Chriſt on his throne," p. 225. This tranſaction is celebrated in a poem of the *Muſæ Anglicanæ*, called *Decretum Oxonienſe*, 1683, vol. ii. p. 180, 181. edit. 1714. I tranſcribe ſome of the lines with abhorrence:

"Hæ tibi ſint *laudes immortaleſque triumphi*,
"O dea, Belloſiti ſacras quæ protegis arces!—
"Quamquam O, ſi ſimili quicunque hæc ſcripſerit auctor
"Fato ſuccubuiſſet, eodemque arſerit igne;
"In *medio* videas flamma crepitante cremari
"MILTONUM, cœlo terriſque inamabile nomen!"

But by what follows, the writer does not ſeem to have been inſenſible to the beauties of Milton's poetry. T. WARTON.

Ver. 11. ——————— *my noble taſk*,] In a Letter to Oldenburgh he ſays, "Ad alia ut me parem, neſcio ſane an *nobiliora* et utiliora. Quid enim in rebus humanis afferendæ

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Libertate nobilius aut utilius eſſe poteſt?" But he adds, with leſs triumph than in this Sonnet, about his blindneſs, "ſiquidem per valetudinem, et hanc *luminum orbitatem* licuerit." *Pr. W.* ii. 574. This Sonnet was not written before 1651, when the *Defenſio* appeared. T. WARTON.

Ver. 12. *Of which all Europe* rings] So I read, with the printed copies before doctor Newton's edition, in which *talks* is ſubſtituted from the manuſcript inſtead of *rings*. But ſee *Sonn.* xv. 1. So, in the *Hiſt. of Cyrus*, &c. 1594. "Of whom Aſia *rings*," and in Harington's *Orl. Fur.* 1607, p. 53. "Of whoſe great triumphs all the world ſhall *ring*." The Sonnet thus concluded, before doctor Newton's edition:

"*Whereof* all Europe rings from ſide to ſide.
"This thought might lead me through *this* world's vain maſk
"Content though blind, had I no *other* guide." TODD.

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XXIII.

On his DECEASED WIFE.

METHOUGHT I ſaw my late eſpouſed ſaint

Ver. 1. *Methought I ſaw my late eſpouſed ſaint* &c.] Raleigh's elegant Sonnet, called A VISION *upon the conceipt of the* FAERIE QUEENE, begins thus,

" Methought I ſaw the grave where Laura lay."

And hence perhaps the idea of a Sonnet in the form of a viſion was ſuggeſted to Milton. This Sonnet was written about the year 1656, on the death of his ſecond wife, Catherine, the daughter of captain Woodcock of Hackney, a rigid ſectariſt. She died in child-bed of a daughter, within a year after their marriage. Milton had now been long totally blind: ſo that this might have been one of his day-dreams. Captain Woodcock had a brother Francis, as I collect, a covenanter, and of the aſſembly of divines, who was preſented by the uſurping powers to the benefice of S. Olave in Southwark, 1646. One of his ſurname, perhaps the ſame with this Francis, was appointed by parliament in 1659, to approve of miniſters; was a great frequenter of conventicles, and has ſome puritanical ſermons extant in *The morning exerciſe methodized*, 1676. T. WARTON.

The idea of a Sonnet in the form of a Viſion might be ſuggeſted to Milton by two compoſitions of this kind, in the *Sonetti di diverſi Accademici Saneſi* printed at Siena in 1608, entitled *Sogno nel qual vidde la ſua donna, che già era morta*, and *Apparitione della ſua donna morta*; both by Martio Bartolini, in pages 205, 210. See alſo Drayton's *Matilda*, ed. 1594, to which is prefixed a Sonnet entitled *The viſion of Matilda*, and ſigned H. G. Eſquire.

" Methought I ſaw vpon Matildas tombe
" Her wofull ghoſt, &c." TODD.

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Brought to me, like Alceſtis, from the grave,
Whom Jove's great ſon to her glad huſband gave,
Reſcu'd from death by force, though pale and faint.
Mine, as whom waſh'd from ſpot of child-bed taint
Purification in the old Law did ſave,
And ſuch, as yet once more I truſt to have
Full ſight of her in Heaven without reſtraint,
Came veſted all in white, pure as her mind:
Her face was veil'd; yet to my fancied ſight
Love, ſweetneſs, goodneſs, in her perſon ſhin'd
So clear, as in no face with more delight.

Ver. 2. *Brought to me, like Alceſtis, from the grave,*] Dr. Johnſon calls this a *poor Sonnet*. Perhaps he was not ſtruck with this fine alluſion to Euripides. T. WARTON.

The laſt ſcene of the *Alceſtis* of Euripides, our author's favourite writer, to which he alludes in this paſſage, is remarkably pathetick; particularly at v. 1155.

Ω φιλτάτης γυναικὸς ὄμμα, κ. τ. λ.

And all that follows on Admetus's diſcovering that it was his wife, whom Hercules had brought to him covered with a veil. And equally tender and pathetick is the paſſage in the firſt Act, which deſcribes Alceſtis taking leave of her family and houſe, when ſhe had reſolved to die to ſave her huſband: particularly from v. 175. to v. 196. Thompſon cloſely copied this paſſage in his *Edward and Eleonora*. I have wondered, that Addiſon, who has made ſo many obſervations on the allegory of *Sin* and *Death*, in the *Paradiſe Loſt*, did not recollect, that the perſon of *Death*, was clearly and obviouſly taken from the ΘΑΝΑΤΟΣ of Euripides in this Tragedy of *Alceſtis*. JOS. WARTON.

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But O, as to embrace me ſhe inclin'd,
I wak'd; ſhe fled; and day brought back my night.

Ver. 13. *I wak'd; ſhe fled;* &c.] So in Adam's dream, *Par. Loſt*, viii. 478.

" She diſappear'd, and left me dark, I wak'd, &c."

This Sonnet therefore proves the improbability of Bentley's correction, who would ſubſtitute *ſtraight* inſtead of *dark*. But perhaps Milton, in the text, yet with a conceit, alludes to his blindneſs, " *day brought back my* NIGHT," See much the ſame conceit in *Sonn.* xix. 7.

" Doth God exact *day*-labour, *light* denied?"

T. WARTON.

Milton has equalled, in this Sonnet, as Mr. Hayley has elegantly obſerved, the mournful graces of Petrarch and of Camöens, who have each of them left a plaintive compoſition on a ſimilar idea. That the curious reader may compare the pathetick ſtrains of the three poets, I will ſubjoin the Italian and Portugueſe Sonnets.

Petrarc. *Son.* lxxix. Parte 2.da.

" L'aura mia ſacra al mio ſtanco ripoſo,
" Spira sì ſpeſſo, ch' i' prendo ardimento
" Di dirle il mal ch' i' ho ſentito e ſento,
" Che vivend' ella, non farei ſtato oſo.
" Io 'ncomincio da quel guardo amoroſo,
" Che fu principio a sì lungo tormento;
" Poi ſeguo, come miſero e contento
" Di dì in dì, d' ora in ora, Amor m'ha roſo.
" Ella ſi tace, e di pietà dipinta
" Fiſo mira pur me, parte ſoſpira,
" E di lagrime oneſte il viſo adorna;
" Onde l' anima mia dal dolor vinta,
" Mentre piangendo allor ſeco s' adira,
" Sciolta dal ſonno a ſe ſteſſa ritorna."

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Camöens, *Son.* lxxii.

" Quando de minhas magoas a comprida
" Maginaçaõ os olhos me adormece,
" Em ſonhos aquella alma me aparece
" Que para mi foy ſonho neſta vida.
" Lá numa ſoidade, onde eſtendida
" A viſta por o campo desfallece,
" Corro apos ella; & ella entaõ parece
" Que maes de mi ſe alonga, compelida,
" Brado: Naõ me fujays, ſombra benina.
" Ella (os olhos em mi c'hum brado pejo,
" Como quem diz, que ja naõ pode ſer)
" Torna a fugirme: torno a bradar; dina:
" E antes q' acabe em mene, acordo, & vejo
" Que nem hum breve engano poſſo ter." TODD.

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Original Various Readings of the SONNETS,

From the Cambridge MS.

Examined by the editor of theſe volumes.

SONN. viii.

Title. "*On his dore when the* Citty *expected an* aſſault." Then, as at preſent; with an addition of the date 1642, afterwards expunged.

Ver. 3. If *ever* deed of honour did thee pleaſe.

As in the edit. 1645. The preſent reading occurs firſt in the edit. 1673.

This Sonnet is written in a female hand. Only the title, now prefixed to it, is written by Milton.

SONN. ix.

Title. "To a Lady."

Ver. 7. And at thy *blooming vertue* fret their ſpleen.

Ver. 13. *Opens the dore of* bliſſe *that* hour of night.

All in Milton's own hand-writing.

SONN. x.

Title, as printed in this edition.

SONN. xi.

Title, as printed in this edition.

Ver. 1. *I writt* a book of late call'd Tetrachordon,
And *weav'd it* cloſe, both matter, form, and ſtyle:
It went off well about the town awhile,
Numbering good *wits, but* now *is* ſeldom por'd on.

Ver. 10. Thoſe *barbarous* names.

Then *rough-hewn*, and laſtly *rugged*. All in Milton's own hand.

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SONN. xii.

Ver. 4. Of owls and *buzzards.*
Ver. 10. And *hate the* truth *whereby they ſhould be* free.
All in Milton's own hand.

SONN. xiii.

Title. " To *my friend* Mr. Heu. Lawes, *feb.* 9. 1645. On *the publiſhing of* his aires."
Ver. 3. Words with juſt *notes, which till then us'd* to ſcan,
With Midas' eares, *misjoining* ſhort and long.
In the firſt of theſe lines " *When moſt were wont* to ſcan" had alſo been written.
Ver. 6. *And gives thee* praiſe *above the pipe of Pan.*
To after age thou ſhalt be writ *a* man,
Thou didſt reform thy art the chief among.
Thou honourſt vers, &c.
Ver. 12. Fame, *by the* Tuſcan's leav, ſhall ſet thee higher
Than *old Caſell,* whom Dante *wood'd* to ſing.
There are three copies of this Sonnet; two in Milton's hand; the third in another, a man's hand. Milton, as Mr. Warton obſerves, had an amanuenſis on account of the failure of his eyes.

SONN. xiv.

Title, as printed in this edition.
Ver. 3. Meekly thou didſt reſign this earthly *clod*
Of *fleſh and ſin,* which *man* from *heaven* doth ſever.
Ver. 6. *Strait follow'd thee the path, that ſaints have* trod
Still as they journey'd from this dark abode
Up to the *realm of peace and* joy for ever.
Faith *ſhow'd the way,* and *ſhe* who *ſaw* them beſt
Thy hand-maids, &c.
Here alſo the line had been written,
Faith *who* led on *the way,* and knew them beſt, &c.
Ver. 12. And *ſpoke* the truth.
There are two copies of this Sonnet, (one corrected,) in Milton's hand; and a third in another, a man's hand.

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SONN. XV.

Title. " *On* the &c. *At the ſiege of Colcheſter.*"

From ver. 2. to ver. 13, as now printed. See the variations of the printed copies, before doctor Newton's edition, in the notes on the Sonnet.

SONN. XVI.

Title. " To the Lord General Cromwell, *May* 1652. *On the Propoſalls of certaine miniſter. at t e committee for propagation of the goſpell.*" Afterwards blotted out.

From ver. 1. to ver. 8, as now printed. See the notes on the Sonnet.

Ver. 9. And *twenty battles more.*

So it was at firſt w itten, afterwards corrected to the preſent reading, *Worceſt 's laureat wreath.*

Ver. 11, and 12, as now printed. This Sonnet is in a female hand, unlike that in which the 8th Sonnet is written.

SONN. XVII.

Ver. 1. As now printed.

Ver. 2. *And* to adviſe how war may, beſt upheld,
Move *on* her main nerves.

So at firſt writtten, afterwards corrected to *Then* and *by.*

Ver. 10. *What* power *the church and* what *the* civill means,
Thou teacheſt beſt, which few have *ever* done.

Afterwards thus,

Both ſpiritual power and civill, what each means,
Thou haſt learn'd *well, a praiſe* which few have *won.*

Laſtly, as now printed.

Ver. 13. ——— thy *right* hand.

Afterwards altered to *firm* hand. And Warburton has ſaid it ſhould have been altered further to " firm *arm.*"

This Sonnet is alſo in a female hand, unlike either of the two laſt.

SONNETS XVIII, XIX, XX, do not appear in the manuſcript.

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SONN. xxi.

The four laſt lines are wanting.

Ver. 8. As now printed.

In the hand of a fourth woman, as it ſeems.

SONN. xxii.

Ver. 3. to ver. 5, as now printed.

Ver. 7. Againſt *God*'s hand ——

Afterwards altered to *Heaven*'s hand.

Ver. 8. ——— but ſtill *attend to* ſteer
Up hillward.

So at firſt written, afterwards altered to the preſent reading.

Ver. 12. Of which all Europe *talks* from ſide to ſide.

Ver. 13, 14. As now printed.

This Sonnet is written in the ſame female hand as the laſt.

SONN. xxiii.

No variations, except in the ſpelling. This is in a fifth female hand; beautifully written; imitating alſo Milton's manner of beginning moſt of the lines with ſmall initial letters; which is not the caſe with the other female hands.

THE END OF VOL. VI.

Note on Sonnet XVII To Sir Henry Vane. — From Forster's Statesmen of the Commonwealth, vol. iii. 147.

"During the progress of Vane's brilliant administration of the government Milton had addressed to him his famous Sonnet, and at the same time, as if with the view of composing those fatal differences between them, which threatened the state with calamity . . . . the divine poet rewarded another & not less famous Sonnet to Cromwell. That to Vane was first published in Sikes's book,* and it is a singular circumstance that it escaped the notice of the first editors of Milton, & was only subsequently included in his Poems. It had been sent privately to Vane, who furnished the copy to Sikes. I present it precisely as it was first printed, and with the commentary I have already referred to.

Printed by Law and Gilbert, St. John's Square, Clerkenwell.

"The character of this deceased statesman," says Sikes, "I shall exhibit to you in a paper of verses, composed by a learned gentleman, and sent him, July 3, 1652. "Vane, young in years, but in sage council old," &c.

* Life & Death of Sir Henry Vane Kt. — with his last exhortation to his children. Printed in 1662, the year in which he was put to death. The author Geo. Sikes B.D. of the same college with Vane, Magdalen, Oxford.

Sabrina — daughter of Locrine
370 183 Sandys' travels ed 1615
Gower, Peneles, prince 235 Tyre
Hymn to dance 258
marginal notes
Dr. Popish, 142

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Silius Italicus 285

Apuleius 224
Acta Comm. Erycini Puteanus 228
real en Henri de Pay, relieu
voulon in Guelderland.
Spartian in Pesc. 229

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